

## **Objectiveness in the Portrait of the Period and Human Relationships**

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**Abstract.** *The development of the literary and artistic process, the entry of the art of speech into a new era, shows that certain changes are taking place in the structure of the story in terms of form and content. This phenomenon is manifested, including in Uzbek prose. Such developments are visible not only in the story, but also in the artistic device of the novel, which is considered a large epic form. In the later stages of modern Uzbek storytelling, in particular, during the years of national independence, one can see a slight increase in attention to the objectivity of the image in the area of the artistic text. Such a creative and poetic renewal is also visible in the research and experiments of Shukur Kholmirzayev, Erkin A'zam, Nazar Eshonkul in the field of storytelling. The article, through the study of some stories, discusses the connection between the main features of the human image in samples of the small epic genre - his personality, inner world, social and personal activities, and many factors.*

**Key words:** *narrative structure, objectivity of image, literary text, Erkin A'zam, Nazar Eshonkul "Stupka", "Aralashkurgan", "A man led by a monkey".*

### **Introduction**

It is known that in all genres of verbal art, man has always been in the central place, and this principle continues to this day. In fiction, in particular, in examples of the small epic genre, the main features of the human image are associated with many factors, such as his personality, inner world, social and personal life. In the later stages of modern Uzbek storytelling, in particular, during the years of national independence, one can see a slight increase in attention to the objectivity of the image in the field of artistic text. Such a creative and poetic renewal is also visible in the research and experiments in storytelling of Erkin A'zam and Nazar Eshonkul. Such a new movement is evident in the depiction of man in the short epic works of the writer Erkin A'zam "Stupka", "Aralashkurgan", and Nazar Eshonkul "The Man Led by the Monkey". We will try to consider the problem in question here using the example of the story "Stupka". The main character of this story is Marina, a woman who was sent from Voronezh to Uzbek as a teacher during the Soviet era to teach the "international" language. She marries a young man named Arslon, who is "as tall as a lion, with a high chest, a handsome, and a handsome man." The young man actually had a crush on his aunt's daughter, but for some reason they did not give her to him in marriage. Because of this, he was not happy and lived alone for a long time. In the end, he married a Russian girl (Marina) who was a teacher and seemed "more beautiful" to him, without a wedding ceremony, and began to live together. As the story goes, "the dishonored father marries them to his Muslim wife with a plate of soup." This was the "interethnic family" that Soviet ideology constantly promoted and encouraged. Such a relationship or family is described in Oybek's "Blood of the Blood", Sharof Rashidov's "Stronger than the Storm". Askad Mukhtar's poem "Steel Smelter". In fact, such connections were not denied not only from a political-ideological, but

also from a moral-spiritual point of view. Our tolerant and noble people included women of other languages who came from other countries and became brides in national households, did not treat them with discrimination and alienation. Many of such women got used to oriental life and became Uzbeks, and from them were born talented and worthy young men, charming and fair-haired girls. However, despite the above-mentioned cases, such marriages, organized on the basis of false ideological propaganda and political goals, have also directly or indirectly caused personal tragedies.

## **Methodology**

The following tragedies are described in the story of Erkin A'zam:

The tragedy of being cut off from the national environment. The main character of the work, Marina, along with a group of her peers, is sent to one of the remote districts of Uzbekistan, due to the propaganda and invitation of the political regime of the time, in order to spread the "international" language among the local population. Naturally, she begins to live within the conditions and possibilities of this place. She marries an Uzbek young man, "putting on a yellow satin dress and becoming as new as her body." From this perspective, it can be considered that she has found her happiness. She is a teacher at school and is respected and respected among her fellow villagers. However, after her husband passes away and retires, she begins to feel lonely and helpless. Sometimes in her dreams she begins to remember her homeland, where she spent her childhood and youth, her life spent there, and her compatriots. Although she is accustomed to her new surroundings and she is accustomed to these places, the reader feels that the old woman is suffering from longing for her homeland. The author does not say anything about the reasons for this feeling or anything else in the work. Nevertheless, the spirit of the literary text, the hints of the artistic concept make it clear that a strong pain is raging in the heart of the aging woman. She says this while grieving with her friend Lena:

"Who doesn't miss their homeland. But what happens when they miss it? The old man and the old woman have already passed away; they had only one sister, Nastya. She also separated from her husband and fell in love with a foreigner. She lives in Portugal - it's no longer a problem." These thoughts reflect not only the distance from the homeland, but also the tragedy of statelessness. Since the heroine's sister has left her homeland completely and lives in Portugal, she can be considered no longer there. The homeland is not only the place where a person was born and raised, but also the bonds of brotherhood and a strong union of close people in it. Without such bonds and alliances, there is no homeland. The reason why Marina's tragedy is not justified is that she also understands that she no longer needs to return to the homeland she misses.

## **Results and discussion**

In the story, a Russian woman named Lena, whose fate is similar and close to Marina, participates in the plot. Unlike her friend, her husband is still alive, she has two sons and a daughter, and, as the narrator notes, "a well-groomed yard, a lush garden." Despite this, this woman also considers herself a "sorpeshane." "I, a poor man, have no destination, no one to miss. I am a poor man who grew up in an orphanage," she says. Indeed, Marina has a lost homeland, and a longing for her parents, even though they are dead. Lena, on the other hand, knows neither her parents nor her birthplace. She is also cut off from her national environment, and she feels with all her heart that even her current family cannot fully cope with this loss. Homeland and the absence of ancestors are her tragedy.

The analysis of objectiveness in the portrayal of historical periods and human relationships reveals several key findings:

### **1. Influence of Subjectivity on Objectiveness**

- The study shows that complete objectivity is difficult to achieve, as historical and literary portrayals are often influenced by the perspectives and biases of the authors or creators.
- Despite attempts at impartial representation, cultural, ideological, and personal viewpoints shape the depiction of historical events and relationships.

## 2. Impact of Historical Context

- The objectivity of a portrayal is significantly influenced by the time period in which it was created.
- Primary sources from different eras reveal that historical records, literature, and artistic representations often reflect the dominant narratives, values, and ideologies of their time.

## 3. Representation of Human Relationships

- Human relationships are often depicted through the lens of social norms, political influences, and moral values of the given period.
- In literature and historical documentation, relationships between individuals and social groups are shaped by prevailing power structures, class divisions, and cultural expectations.

## 4. Challenges in Achieving Objectivity

- The study identifies major challenges in achieving objective portrayals, including selective memory, interpretive bias, and the limitations of available sources.
- Even in historiography and journalism, absolute neutrality remains elusive, as interpretation plays a key role in shaping narratives.

## 5. The Role of Modern Analytical Approaches

- Interdisciplinary methods, such as comparative analysis and historiographical critique, help in reducing bias and improving the accuracy of portrayals.
- The use of multiple perspectives and diverse sources provides a more balanced view of historical events and interpersonal dynamics.

The results highlight the complex interplay between objectivity and subjectivity in the representation of historical periods and human relationships. While objectivity is an ideal, achieving it fully remains a challenge due to inherent human biases and the limitations of historical sources. One of the key findings of the study is that portrayals are often shaped by the perspectives of the creators. This aligns with the theories of historical relativism, which suggest that every account is influenced by the context in which it was written. For instance, 19th-century European literature often romanticized historical periods, whereas modern historiography strives for critical, evidence-based analysis. Moreover, the results indicate that human relationships are often depicted through the lens of prevailing social and political norms. In many cases, historical narratives either reinforce or challenge dominant ideologies. For example, in the context of colonial history, early records tended to justify imperial actions, while contemporary revisions aim to highlight the perspectives of indigenous communities. Similarly, in literature, depictions of love, friendship, and power dynamics often reflect the moral and ethical values of their time. The study also underscores the difficulty of achieving complete objectivity. Memory, interpretation, and selective reporting influence both historical writing and artistic expression. Even in modern journalism and academic research, absolute neutrality is rare, as every narrative is shaped by choices regarding what to include or emphasize. However, employing diverse perspectives and multiple sources can help in mitigating biases. Interdisciplinary approaches, such as historical comparison, textual analysis, and sociological perspectives, offer valuable tools for improving objectivity in portrayals. By critically engaging with multiple viewpoints and considering broader socio-cultural contexts, scholars and artists can provide more nuanced and balanced representations of history and human relationships. Ultimately, while absolute objectivity may be unattainable, striving for fair and well-rounded portrayals enhances our understanding of the past and its influence on human interactions. Future research can further explore the role of technology, digital media, and artificial intelligence in improving historical accuracy and reducing biases in portrayals.

## Conclusion

Objectiveness in portraying historical periods and human relationships is crucial for an accurate and balanced representation of reality. Literature, art, and historiography strive to depict the essence of an era while maintaining impartiality in illustrating human interactions. Achieving objectivity requires a careful balance between factual accuracy and interpretative depth, avoiding biases that may

distort the portrayal. Throughout history, various writers and artists have grappled with the challenge of objectivity, often influenced by social, political, and personal perspectives. While complete neutrality may be unattainable, striving for a fair and comprehensive depiction enhances our understanding of different time periods and human connections. By critically analyzing sources and contextualizing narratives, scholars and creatives can contribute to a more nuanced appreciation of historical and interpersonal dynamics. Ultimately, objectivity remains an essential yet complex ideal, guiding intellectual and artistic endeavors in their quest to authentically reflect the intricacies of human experience across time.

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