

Artistic Interpretation of The Problem of The Transition Period In The Works of Shukur Kholmiraev

Shakobov Kamoldin Biloldinovich

Doctor of Philosophy (PhD) in Philology, Associate Professor of the Department of Uzbek Literary Studies

Andijan State University

Vokhidova Nozimakhon Muzaffar Kizi

4th year student of the Faculty of Philology, Philology and Language Teaching (Uzbek language)

Andijan State University

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Abstract: Literature has long served as a reflective medium through which societies navigate their historical and ideological transformations. In Uzbek literature, the late 1980s and early 1990s marked a period of socio-political upheaval associated with the collapse of the Soviet Union and the emergence of new national consciousness. Despite this significance, limited scholarly attention has been given to how Uzbek fiction, particularly the work of Shukur Kholmiraev, artistically represents the psychological and ideological complexities of the transition period. This study aims to analyze Kholmiraev's artistic interpretation of transitional trauma, generational conflict, and the lingering impact of authoritarian ideology as reflected in his short story "The Statue." The research finds that the story encapsulates the internal crisis of a generation trapped between loyalty to past ideals and the necessity of embracing new values. Kholmiraev effectively uses internal monologue, symbolism, and character-driven narration to express deep societal contradictions, fear-based governance, and the enduring effects of political repression. The study highlights Kholmiraev's unique literary technique in animating statues as symbolic characters and giving voice to internalized historical trauma. The findings underscore the role of literature in preserving cultural memory, shaping identity during times of national transformation, and providing future generations with critical insight into the psychological cost of systemic political shifts.

Keywords: Shukur Kholmiraev, transition period, Uzbek literature, political trauma, artistic interpretation, Soviet legacy, generational conflict, psychological realism.

Introduction

Changes in society are reflected, first of all, in the minds of people: the social, economic, and political conditions of a particular period make serious changes to a person's psyche and worldview. Especially in times of crisis, when the foundations on which society has relied until now are being destroyed, contradictions in the minds of people and their mutual relations become clearly visible. We can see a similar situation in the late 80s and early 90s of the 20th century. As is known, during this period, it became clear that the ideas that members of society had believed in for many years were futile, and new principles and values began to enter our lives. Most importantly, the new principles and values were completely different from those that had been worshiped before, and in many cases they were completely contrary to them. As a result, sharp contradictions arose in the minds of most members of society, and contradictions based on worldviews, which used to be called

"fathers and sons", intensified among people. As the new generation sought to implement new values, the old generation began to deny the values it had acquired, and the old generation was rightly concerned that as a result, the life it had lived was now completely meaningless. That is, the crisis and decline that had arisen in society were fully reflected in consciousness, and the only way out of this situation, at least the initial stage, was the renewal of consciousness. Therefore, these events that had occurred in our lives were naturally reflected in literature. Accordingly, in a series of literary and artistic works created in the late 80s and early 90s, the specific forms of artistic study of life were directly related to the above-mentioned social conditions and the natural course of social life.

Of course, each artist chooses the principles of creativity based on the scope of his talent. In the depiction of the transitional period, along with realistic methods, conditional figurative methods are equally important. However, it is also true that realism has not yet been able to fully reveal its potential in our national literature. Therefore, the need for works that depict real reality in its own way has not disappeared, as in all times.

Shukur Kholmirzaev is one of the writers who, as a creative person, deeply understood this need in his time. The second half of the 80s and the 90s of the last century constitute a separate stage in the work of the writer Shukur Kholmirzaev. Because the innovations in artistic thinking characteristic of Uzbek prose of the 80s-90s did not bypass Shukur Kholmirzaev's work. The events taking place in our country on the eve of independence and after we achieved independence did not leave the writer indifferent, the writer sought to analyze them, to say his word about the present and future of society. The process of the collapse of the Soviet system and the formation of new socio-economic relations became an important source of artistic research for the writer.

As literary critic Olim Toshboev noted, in a number of his stories devoted to the problems of the transition period, such as "Green "Niva", "Master", "Humor", "Statue", "Yigi", "Khorezm, my soul...", "Uzbek character", "Hukumat", Shukur Kholmirzaev "depicts in vivid images the hardships that a system based on violence has brought to the citizens, the complex lives of people caught in the whirlpool of tragedies, in a "half-cup under the cup" manner" [1.181] ". In most of Shukur Kholmirzaev's stories, the events are narrated through the protagonist's voice. The writer acts as if he is listening to the protagonist's "expressive heart." The protagonist also addresses his audience at various times. This creates the illusion that the events of the story are being narrated to someone by the character.

The writer's story "Statue" (1988) is also told in the language of the characters. The main character of the work is a former front-line soldier - Kimsan. The story is about the events that took place in the late 60s. Interestingly, by describing events that occurred in society a little earlier than the era in which he lived, the writer gives a unique artistic interpretation of the social problems and political situation characteristic of today.

The story begins with the sentence "When I enter the garden, they are destroying Stalin's statue..." [2.95]. The introductory sentence at the beginning of the work itself reveals the hero's attitude towards Stalin and the reality of what is happening. Here, one can see the writer's unique use of punctuation marks. The many periods at the end of the story express the hero's current mental state. The destruction of the statue, and the fact that Stalin's statue is being destroyed while it is being destroyed, arouses an inner rebellion and anger in the hero.

, who studied the features of the process of society's self-understanding during the transition period, contain the following thoughts: "Each time, a new generation, a person, re-

understands history, choosing what is important for them here and now, and at the same time relegating what is not important to them as if to the background. In short, people take from history what they need. Various political and social forces see in social memory what they want to see" [3.555].

Accordingly, it can be seen that the events that occurred in connection with the elimination of the consequences of personality worship also occurred in accordance with the above-mentioned idea.

Kimsan, the hero of the story "The Statue", is one of the typical characters of that time. As a realist writer, Shukur Kholmiraev was able to reveal the tragedy and suffering of the hero in an original way by gradually describing the events of the work.

"At the foot of the statue are the chairman of the executive committee Butaev and the director of the museum Kholikberdiev! They are standing deaf at the feet of the genius" [2.95]. Through the quoted passage, the writer expresses how the administrative management system typical of a tyrannical regime works, how much "sacrifice" structures like the executive committee show in adapting society to the politics of the modern era. Also, the second sentence figuratively depicts how great Stalin's genius is for the hero of the work and people like him, and how even in front of his statue, any person, any representative of any committee, looks very strange and insignificant.

- You're a brother, your nerves are inside your nose! You should think without getting angry... Will his statue stand here after his body is removed from the mausoleum? Thousands of people come to this garden. Young people come... After all, you should also look at politics! I fell silent: after mentioning politics, your lips are tied [2.96].

Here, the writer shows, on the one hand, that the Soviet policy has not lost its essence - the hypocritical policy of administrators like Butaev, such as "the king is dead - long live the king!", continues, and on the other hand, he confirms that the consequences of personality cult still remain in people's minds with the confession of the hero of the story that "his lips are tied when politics is mentioned."

The destruction of the Stalin statue has a strong impact on the hero of the work. Because he is a person who is loyal to his principles, regardless of how politics unfolds, has his own opinion and independent views. He does not even spare his front-line friend Kulmuhammad, with whom he experienced the most difficult days during the war, and who was the direct "executor" of the order to demolish it. Here, Shukur Kholmiraev surprises us once again. He reveals the humility inherent in our nation, the fact that the category of "kulmuhammads" was formed within the Uzbek nation during the transitional period due to the tragic consequences of Soviet policy, through the symbolic meaning attached to the name.

- Where were you when this man was thinking about the country?! Oh, you cocksucker, a politician! - This came out of my mouth, this came out. I guess my name is wrong. - After all, after all... This man is a genius, isn't he? - I shouted. - Yesterday you were shouting "Long live Stalin!"... Oh, you bastard! - I cursed my slave. - Who was it that went into the war shouting "For Stalin!"? Do you remember the Kursk Bulge, you bastard? You were a bit of a rascal, weren't you! [2.96].

It is noteworthy that the writer deliberately emphasizes in the following passage that Qulmuhammad also has his own truth, that he did not do this on his own, but was forced to join it.

Now say what Qulmuhammad cried:

- Do I not value genius? They called me and said: "Are you against politics?"... Can we take

them back, brother? [2.97]

Shukur Kholmiraev, in the above passage and several other places in the story, interprets the policy of keeping the people in shackles based on fear, which is considered the "golden rule" of the authoritarian system, in a realistic style.

When someone asks an old cart driver for money to take a broken statue home, the old man refuses, thinking more about his own peace than money, as he has not yet recovered from the consequences of the repressive policies of the Stalin era and is discouraged.

"Oh, put the money down," he said, "poor thing." "It's enough to get carried away and not talk to us."

– It doesn't matter!

– Look, even this gray-haired cart driver is afraid of politics. Once upon a time, his father was scolded for saying, "You have two oxen." Then he was thrown out as an "enemy people" [2.97].

In another place, the hero of the story himself confesses his fear by saying: "However, brother, this scare... I have a soul: no matter how brave I have been, I admit that my heart is still there" [2.98].

Yes. Now we have seen a lot, brother! We saw the figures who passed after Lenin and grandfather Stalin... You are right, you understood the truth later... Yes, Comrade Stalin, there were some strange things in his life, it's true.

Thousands and thousands of people have become "enemies of the people." So much for the... Now tell me, who are we - if we were Stalinists in Khrushchev's time...

It was no wonder they would have locked me up. To exonerate Stalin would have turned into condemning Khrushchev's grandfather... [2.98]

It seems that, no matter how principled, the mind and psyche of the hero of the story could not be completely free from the complications of politics based on fear.

In the following parts of the story, we can see that the author uses a unique style to convey the idea he wants to convey. In order to ensure vitality in describing the processes taking place in the mind of the hero of the work, and to bring them closer to reality, he interprets the statue as if it were a living person. He even describes it as if it were entering into a conversation with the hero throughout the work, as if it were communicating with him.

If there is a genius, they are standing!

Like a bodyguard to me!

I sat at his feet, stunned. I had given up smoking, and I smoked one. I was deeply saddened. Now the man thought, "What did this man gain by coming into this world? He wore an overcoat, a pair of boots, a kalominka tunic, and a cap..."

Oh, you can't help yourself: Even the current leader of the Dumb Party says, "I'll be a good person." Ninety percent of those who apply to join the next party think that if I become a leader, I'll be a good person...

After all, a leader should be a party member, right?

We have heard party members who lie to you, and who say, "Give me two thousand sums, I will transfer it to the party"... [2.99]

In this place, the writer reveals the social and political problems typical of transition periods, self-interest, bribery, and the true image of leaders who are unfit for their positions.

Or the generation that made the recommendation, given the fact that people flocked to see the statue as if it were a museum, is expressing valid opinions and conclusions about their beliefs.

He-he-he! You can sell tickets! You are not young! I'd rather kill myself...

E! You are another generation!

Do you know God? No. What about the Prophet? No. Of course, I don't know either. I haven't seen him, forgive me... but Muslims believe in God, right?

Well, let's say he's afraid.

Same with Stalin... No, we believed him.

Believe me: Stalin was both a god and a prophet for us!

Is it possible to go against them? They can be worshiped and circumambulated only [2.100].

The development of society is determined by individuals. Not everyone can be an individual. Shukur Kholmiraev, as a great person, as a writer with a unique worldview, life principles, and character, deeply understood the problems inherent in the transitional period and artistically interpreted them in his works in a unique style and with high skill.

artistically perfect works of the writer, which is important in terms of the end of the consequences of the cult of personality, in general, the socio-political events of the various stages of the transitional periods dominated by the Soviets, and conveying them to today's youth.

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