

THE DESCRIPTION OF THE PERIOD OF DEVELOPMENT IN SH. SEITOV'S "A STEEP TURN" AND SH. KHALMIRZAEV'S "HORROR" NOVELS

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Annotation

Artistic creativity is a mysterious phenomenon. As a rule, the works with similar plots and images are created in the same social community and the same social environment. However, authors take a different approach to their chosen plans. In the article, the process of implementation of such complicated phenomenon such as similarities in literature is studied on the example of creative activities of Karakalpak writers Sh.Seitov and Sh.Halmirzaev. The commonalities of the creativity of the two writers can be seen in their choice of events of the development period and in the reflection of the changes in the hero's spirit (mind) in this process, in the attitude to the chosen (pictorial) events, in the selection of descriptive principles, in creating the plot and composition. In the article, we studied the chosen novels and the laboratory of individual creativeness of the writers, and found out that there is a typological similarity between them.

Key words: novel, writer, development period, hero, image.

INTRODUCTION

In the 70-80-ies of the XX century, the political ideology in the society affected the artistic art also, which is the part of literature. "The of development in the conditions of Uzbekistan and Karakalpakstan, also affected negatively on the development of the country negatively, the discrepancy between words and deeds, too much mistakes and shortcomings, arrogance and self-esteem of the leadership staff were the reason for the implementation of all the shortcomings mentioned". [*Karakalpakstan from the second half.*, 2003; 320].

In the period of the 80s-90s of the past century there were lots of political changes in countries of the union. If the state reform of re-establishment of the Republics in the part of the Soviet Union was carried out in the mid of 80s, "in the 90s of the century, socialist states began a new step towards the protection of human rights and freedom.... conflicts arose between the center and the allied states, the central government began to lose its reputation. The political, economic and housing sectors remained unmanageable. As a result, people's lifestyle began to deteriorate due to the negative situation in all spheres of society. Production and labor discipline were out of order" [Jouraev N., 2013; 18-19]. The picture of the transition period in the life of peoples is reflected not only in history textbooks, but also in political, journalistic, artistic and literary works. In history, these social phenomena are called a transitional period of political change.

In the literature, these historical processes were portrayed as an exaggerated picture of the events of "transition period". In the article, we present the Uzbek writer Sh. Khalmirzaev's novels "Horror" (1992) and Karakalpak writer Shaudirbay Seytov's novel "A steep turn" (1992), which describe the crisis of the Union states and the process of transition to a new field in the second half of the 80-ies and in the early 90-ies of the last century.

The process of bringing society out of the hard period, of rebuilding society in all spheres of existence, is portrayed differently in the literature. In a work of fine art, such political changes depict the shores of relations between generations. The attitude of people (heroes) to the old and

the new system is the basis of the conflict of works of art, those debates, problems develop the plot. However, in almost all works of art, conflict and plot do not have a common character. Writer's worldview, understanding and explanation determine the outcome of events, the fate of the heroes and the resolution of conflicts.

Uzbek scientist H. Umurov thinks about this as follows: "in spite of the fact that talent is the main embodiment of the creative process of simplicity, the spiritual wealth gained during the life of the master of artistic speech (scientific, philosophical, political, legal, morals, memorabilia, religious quotes, knowledge, experience) is not inferior in importance. Writer's take-off is like a tall and beautiful bird, while his one wing is talent, his second wing is outlook" [Umurov H., 2002; 92].

MATERIALS AND METHODS

This means that the writer's creative product, which is the result of his consciousness, understanding, knowledge and evaluation, is inextricably linked with the nature of his works of art. Evaluating from this point of view, describing the events of the 1950s and 1990s, Sh. Seytov concludes that this period was a dangerous turning point, and called the work of art "A steep turn" in Karakalpak and "Krutoy povorot" in Russian. If we read and think about the events of the work of art, the powerful country that ruled under the motto "We will build a communist society after a socialist society" will end up in a political crisis. The country is divided into several republics. The belief of the people living in this country turns into an imaginary miracle. The writer considers the invalidation of public ideology, the escalation of events and the accidental political upheaval as a dangerous turn in this historical period.

In an interview with the correspondent of the newspaper "Uzbek Literature and Art" Sh. Khalmirzaev says of his novel: "I have finished a novel called "Horror" ... I wrote that the National Liberation Movement is a natural process" [The writer must be a person., 1991]. In this novel, Shukir Khalmirzaev describes the lives of people who have been humiliated by the incompetence of society and the country's governing system. It portrays the fate of the hero, who is powerless to fight against the country's rule, as a natural legitimacy of the process of society's disintegration.

By comparison, in both novels one line of similarities can be observed. Shukir Xalmirzaev and Sh. Seytov both began to write their works of art on the eve of independence. The novel "Horror" (Sh. Khalmirzaev) is dated 1991, and the novel "A steep turn" (Sh. Seytov) is dated 1991-1992.

In determining the quality of these similarities in the work of these two writers, it is important to study the following issues:

- to study the plot and compositional structure of Sh. Seytov's "A steep turn" and Sh. Khalmirzaev's "Horror" novels;
- to study the image system and idea, themes of two novels;
- determine the nature and similarity of the descriptive principles of the writers;

In both of these novels, the events of the early stages of the period of reconstruction, and independence are selected. They are the heroes of a line of protests, the desire to change society, their interrelationships, the tone of their dialogues.

RESULTS

Sh. Khalmirzaev's "Horror" and Sh. Seytov's "A steep turn" combines the social, socio-economic and political problems of our society in the period of incompleteness, reconstruction and independence. The content of the problems in the novels is revealed by a line of images: the secretary of the district committee Toklibay Kochkarov, the director of the state farm, monk's apprentice Botabay, the school teacher Ultan, the museum worker Khurram ("Horror"), Amir Khan, Jerdash, Ayborek, Nazigul, Nurlepes, Berdambet ("A steep turn").

In the novel "Horror" the defects of the Soviet steppe appear in the images of Toklibay Kochkarov, Tarakanov, monk's apprentice Botabay, military Odil and in Sh. Seytov's novel "A steep turn" it is portrayed as Amirkhan, Jerdash, Ayborek, Tangirbergen, Aitbay house committee. The heroes who suffered during the Soviet era, were humiliated, and wanted to change the socio-political conditions, in the novel "Horror" in the images of Ultan, Khurram, Abduqayum, Tutor Zikriyokhon, Grandad Kurbash (Grandad Oral), cleaner Qabil, Ashim, in the novel "A steep turn" the images of Sazturgan, Nokerbay, Siysen, Turdibay poet, Jalimbet, Paluaniyaz.

A number of critical articles and reviews have been written about Sh. Khalmirzaev's "Horror" and Sh. Seytov's "A steep turn" [Karimov H. (1993); Normatov U. (1993); Sultanov Q. (1993); Pazilov A. (1993); Esenov J. (1993)].

The main hero of the novel "Horror" Ultan graduated from the Faculty of History and Archeology. Firstly, he was involved in research in ancient Marv, along with the staff of the Research Institute. He worked in the housing department of the Sochi regional newspaper. He has been teaching science at the village school for three years. He writes articles and essays about nature and publishes them in the provincial and district newspapers, so he became known in the province as a writer. The plot of the novel is very short, built on the lately events from one week to ten days.

Shukir Khalmirzaev created the image of the leading intellectuals of that time in the faces of Ultan and Khurram. The fact that "the National Liberation Movement is a natural process" is mainly explained in the images of Ultan and Khurram. Ultan's understanding of the importance of national independence did not, of course, come about on its own. This process is based on the gradual transition under the influence of socio-historical conditions.

The socio-economic and environmental crisis is one of the most important aspects of the social situation that has brought Ultan to the level of realization of the national liberation. The writer described in his novel a few of the problems that led to this great crisis. In the novel, we can see events in which the problems lead to the perception of society. The depiction of human relations in a society in which the law of transition is enforced is critically illustrated in the literature of the post-Soviet republics. As Uzbek writer Sh. Khalmirzaev, Karakalpak writer Sh. Seytov writes about problems of the transition period in his work. The writer describes the relationship between the trinity of "man-society-country" in the destiny of people. In the novel "A steep turn" the mistakes made in the system of governing the country in the fifties and nineties of the twentieth century, the loss of humanity due to wrongdoing, family issues, the relationship between husband and wife, father and son in the family. The main attraction of the society is the family. The family is run by the husband. When the head of the family is mentally weak, he also affects the members of the family. In Sh. Seytov's view, the family is a big country. If there is no discipline in the family, it will be very difficult to manage. The conclusion that the writer draws from this work is that life in a society made up of unruly families will not last long. The novel depicts events and characters related to the problems of the transition period.

Laws in the country themselves violate the rights of people due to their invalidation. The failure of moral interference in the life of society leads to the loss of mutual respect. The author raises such important issues in the novel. The events and the heroes selected for the novel are built around this issue. The issue raised by the author in the novel has already been embodied in a number of poetic and prose works of art. The novel we are going to talk about differs from those works of art in that it reflects its own problems. This is, first of all, in the form of the image of the characters, which absorbs the beautiful content of the novel, and the reflection of that content. In this work, the writer does not keep a chronology in the plot, which reflects the life history of the hero. On the first page of the novel, he begins to tell the story of a week ago, and then "tell" about the identity of the hero of the novel. The author's goal is to "incorporate" the reader from the first words into the events. Each of these writers' works is unique. When a reader

meets the phrase “It happened a week ago” at the beginning of the novel “A steep turn”, the question arises “What happened a week ago?” What happens in the next part of your literary narrative is kept secret. Even Amirkhan, the hero of the novel, was shocked to see the cars of the officials who were constantly crossing the river. “First the director of the district shop Amirkhan knew about this. He saw as shiny “Pobeda” cars passed by along?” [Seytov Sh., 1992; 3].

In this quoted passage, the words of the hero are included only as narrated by the author. Therefore, without revealing the identity of the hero Amirkhan, the author seems to be telling from his own words what kind of person he is (he knows acquaintances with high-ranking officials). Later, the main plot of the novel is suspended and the heroes are “introduced”. At first, this “presentation” is not clearly visible. In the process of explaining the reason, the events are “suspended” and the stories about the fate of each of the characters are passed on. For example,

“Now, standing in the store, Amirkhan would not be blessed. He was the manager of the store, and when he entered his office, called Jerdash, the store's recently hired porter, whom he had recently married to a shopkeeper girl named Aiborek. The talk was short:

Go to “Aqtuba” at once! There is a danger of the flood! Pack all the things in but leave the blankets, and I'll be there when the store closes!” (Page 3). This is the main plot statement, which finishes here and goes on to “introduce” Jerdash.

“Jerdash is a modest young man, he doesn't get angry even. What is Jerdash, might it be a name! There cannot be such Karakalpak name, maybe you are a foreigner or someone drunk gave the name to you!....” “My father himself gave me such name against the evil eye! Don't touch me! What do you have to do? When my son is born, I will name him Berdash!...” he answers ironically. The people in the warehouse and in the store also call him without name, they call him “mate boy” and he is really “mate boy”! When Amirkhan calls “Jerdash” he runs crying out “I'm here!”. Amirkhan liked the boy so much that he build a house for him close to its own one. Helped the boy in the store, took the things out of the warehouse at his own expense, traded with him, and in a year Jerdash had a middle-class home so that people wouldn't laugh at him” [Seytov Sh., 1992; 3-4]. At the same time, the events of the plot are “revived” from the past history of Amirkhan and the characters gathered around him.

The dialogue between Amirkhan and Aiborek in the novel is not a simple conversation, the edges of this dialogue will determine what kind of person they are. For example, the dialogues of Aiborek and Amirkhan or Jerdash and Aiborek have a specific function. Aiborek tells Amirkhan directly what kind of person he is:

“... you are a strong and influential person, so a lot of women fell in love with you...you are like a tank, if someone resists, you go over him. Even though I have given you my heart for the time being, I am waiting for Jerdash, I am ready for everything to help him to stand firmly and understand the life, and you must have realized why you go out with me!” [Seytov Sh., 1992; 16] Aiborek openly tells Amirkhan about her intentions and thoughts. Almost all the characters of the novel act this way. They can express their thoughts in a sharp way without being involved or whispered. This work of art is related to the political conditions of the period when the novel was created. In writer's previous novels, such immersive rounds of characters are not included.

The typical feature of the characters in this novel is that they never get back from using evil, violence, robbery and oppression to achieve their goals. Amirkhan has his own intentions. He wanted to sell beautiful brides to the inspectors who came to the shop with “bad intentions”. And beautiful brides slammed Amirkhan's wing out of necessity and helplessness. The image of Amirkhan is revealed in dialogues, actions, portraits, monologues, literary descriptions and stories of other characters. Amirkhan takes Jerdash as a security guard at the store and as a companion for committing a crime. On his opinion, when the head of government is changed regularly, control is lost. Using this, they sell valuables in their store for their own benefit. After

robbing his own shop, he “set fire” together with the village physics teacher Gulimbay Nagetovich.

In his view, the government is “the largest private property owner! The biggest thief of the factory, plant, land, water, mountain, even the coal under the ground, he robbed people of everything? What does it take to be rich? ... you should overcome the thief...” He justifies himself. In order not to tell this to anyone, he gives a hundred thousand to Jerdash and a hundred thousand to Gulimbay Nagetovich. The shop is on fire and Jerdash is out of work.

Amirkhan's evil was so great that he imprisoned Orazgul, his shopkeeper. This is said in the heroes' dialogues. He also imprisoned Nokerbay and Turdibay poet for saying that he had robbed the shop and set it on fire.

The image of Jetkergen serves as a background in the deeper revelation of the image of women. The shopkeepers Keneshgul and Aiborek will serve those who are strong in the environment in which they live. From Keneshgul's point of view, “even though Jetkergen is small, he will send Amirkhan to the sledgehammer!” They rely on such a powerful man and live a good life. At the end of Aiborek completely unties the relations with Amirkhan. The director of the winery works as a salesman in the alcohol drinks hop run by Jetkergen. All these useful places are accessed by Aiborek with dirty ways. Her husband, Jerdash, did not care about his wife's “fortresses”. In any case, he was superior to Amirkhan. Eventually, he was promoted to school principal. He moves to another district (for fear of Biybiraba's revenge) so that his son Berdash' life is not in danger.

The author's heroes of this character are not given a special position. He contrasts the image of the other characters around him. The characters live in the same environment, think about each other, express their views.

As we understand it, in the novel, the sequence of events is not maintained, it is stopped for a certain period of time, and the events or memoirs of the heroes about the fate of one of the characters in the work of art are given. Then and at the same time the main events are described. As we have seen above, in the first pages of the work of art the stories of the store manager Amirkhan, the porter Jerdash and his wife Aiborek, the solitary life of Amirkhan and the shopkeepers Orazgul, Kengesgul, Gulara [Seytov Sh., 1992; 11] are the main plot lines. At one point, the “breaks” in the novel's plot were not immediately apparent.

The reason is that there is an internal connection between the main events that are suspended for a certain period of time and the story of a single hero or events in the memory of the hero. It is possible to understand from this property of the plot direction that Sh. Seytov does not intend to reflect the process of formation and evolution of the hero in this work. The author refuses to describe the life of the hero on a large scale and chooses the next part (period) in the life of the hero to create his character. At that time, the hero tried to show their attitude to periodic, life problems or other characters, objects. In Sh. Seytov's novels, the literary position is embedded in events and characters. The hero or events described by the writer are transparent - the water face does not indicate their position. On the contrary, it connects the occurrence of the events depicted with human nature, while maintaining the naturalness of the events being depicted. It is up to the reader to draw conclusions from these events. Similar researches in plot construction in Karakalpak novels are successful in K. Mambetov's novels “Conscience”, “Turkestan”, and later in A. Abdiev's “Nest of Demons”.

And at the same time, the interesting thing is that the story of the fate of one hero in the novel is told differently. For example, a ship's rope broke with the speed of water in the Qizketken canal, the current swept the ship to the Kegeyli canal where Qosbergen lotsman's family survived was first reported by the narrator. The people of Aktuba spread rumors that the thief who had escaped from the floodwaters came into the ship, demanded money from Koshlarbergen, and broke the ship's rope. children of Qosbergen lotsman had escaped from the floodwaters on the ship, demanded money from Qosbergen, and broke the ship's rope. At the end

of the day, it is difficult to understand that in the flooded areas, the search for Qosbergen lotsman in the organization is underway. Qosbergen 's house was spied on by the police, hoping the robbers would return. Qosbergen lotsman and his family arrived in Aktuba and gave alms to the survivors of the flood.

This is related to the political and public life of the period described in the speeches of the people of Aktuba who are going to charity. Tangirbergen and Tayirbay argue between themselves. The issue is politics. "In this day and age, the truth is told either by the fool or by the drunk! Tangirbergen said unconsciously to Tayirbay alone: "If he tells the truth, he is either fool or drunk!" Then tell me there, does Comrade Stalin tell the truth, tells the truth, Malenkov, Bulganin, Khrushyov, Kaganovich, Molotov, do they tell the truth, they tell the truth – now you're in deep trouble, Tayirbay! You didn't even get married, but I don't know who among us is secret agent¹, agree to whoever will take you tonight, but don't blame me, ha-ha-ha! ...! [Seytov Sh., 1992; 47].

The mortician Tangirbergen's words "reached" the KGB, and as a result Tayirbay was imprisoned alone. However, the author keeps secret who made report about Tayirbay. The story is told differently among the people of Aktuba: "*There was talk during tea-time. There were stories about who Malenkov was, and American spy captured in Aktuba. by the American spy from "October".* (The villagers said that a single man Tayirbay was arrested as an American spy. Author -Q. J.).

"He had eyes as bad as the eyes of an ox!- said Amirkhan. –He killed a cop with one punch there!...

The cop probably died from something else! – Ubaida didn't believe these words. - His wrists are like reeds; his elbows are twisted as he walks. How can he kill?!

What do you know about spies? Come on!" Don't look at the wrist! There are ways to kill a person by touching only or tickling, you don't see it in the movies! Arguing, swearing, fighting is in the past, now, they hit a vulnerable spot and a person will die." [Seytov Sh., 1992; 61]

People from the village say that single Tayirbay was arrested as an American spy. Actually, he was imprisoned unjustly. Although it is not said that the man who imprisoned him was Barziw, it is possible to understand the meaning of the events from the heroes' speeches.

The events of the novel are interesting to read. The fate of the heroes, who live in the throes of life, falls into a tragic situation with the words of some "distributors". The chiefs of the governing bodies, too, are not interested in the fate of the man's personality, and send him into exile, either to the death penalty or to imprisonment.

A characteristic feature of the writer's creative laboratory is that it is a prerequisite for the selection of the most characteristic events in a work of art and the connection between these events, the depiction of events that establish a debatable connection between the hero and the circumstances. From the point of view of the writer, the chosen object or dome is depicted while preserving its naturalness. From the first pages of the novel "A steep turn" the attitude (opinion) is mainly expressed by the words of the heroes (monologue, dialogue). The problems of the period embodied in the author's novel are discussed by the heroes of the work of art Nokerbay, Siysen, Turdibay poet, Jalimbet, Berdambet, Paluaniyaz and others. For example, the consequences of political persecution during the period of collapse, repression, and the reasons why people become dumb form the basis of the heroes' conversations.

Describing the life in the period of collapse, the writer finds the details related to the conditions and characters of that period. The ancient valley of the Kizketken canal depicted in the novel is a beautiful description of Aktuba, and the life of the period of collapse is clearly reflected in its appearance. Initially, the appearance of these deep-flowing waters at the time of free water is described on page 20 of the novel: "*There was a deep hollow which was for fun*

¹ Secret agent (spy)

named by some people "Dark deepness" and "Aktuba" by others and the water flown into the latter through the slot. There was an old ravine that connected "Aktuba" river and Kizketken channel. The water which flew in the river "Aktuba" turned into ice in the deep hollow, and with the warming weather carried the dead bodies of donkeys, dogs and cats out of the old streams" [Seytov Sh., 1992; 20]. When the water goes away, Aktuba is again disconnected with Kizketken channel and turns into the ravine which is full of waste, litter, dead bodies of animals and spreads foul smell. The population suffered from the foul odor that spread from here around. It is clear from this description that the life of the humble people living in the village of Aktuba is as difficult as this ravine. They either have no conditions to do well or no law to restore rights. The existing laws have no power at all. The interesting aspect of the work is that at the culmination of the plot, the depth of the Aktuba full of garbage is buried, and people breathe fresh air and feel empty. They reach a higher level of self-awareness and personality. From the conversations of the characters of the novel, it is clear that they (the characters in the work) talk about their past lives, discuss the problems of their present life, and think about what the future might be like.

Since the second half of the last century, an ideological policy has been pursued aimed at reducing the influence of Islam in the lives of the population. Eventually, the centuries-old traditions, national programs, and religious beliefs of the people began to be viewed and hoped for as a detrimental defect in the upbringing of the younger generation. Young people, who are the future of the nation, forgot their national identity and the past. What is the future of a person who has forgotten his identity, what is the life of the society in which he lives? It seems that Sh. Seytov's novel "A steep turn" was written in response to these questions. In the novel, Nazigul is a typified image of a person of faith, honesty, and devotion to his religion. She is depicted in contrast to the image of dirty, wicked women in the novel. Her pray five times a day are complete, and she is on the right track. She teaches her neighbor Aiborek to pray and sets him on the right path. Although her husband handsome Nahsir leaves her because of her blindness, she does not follow the "crooked path". After the death of her baby she cried a lot and her eyes weakened, so she went to the cemetery on Thursdays. In the cemetery she meets Sazturgan, the little son of Nurlepes, who had lost his wife and she feels as if she had been reborn. He takes the baby home. Knowing that it was dishonest to take care of another child, she found out where Nurlepes lives and came to his house. Nurlepes rebuilds his family with this woman. Nurlepes' eldest son Nurqasim marries and a bride comes to a family. But their joy was short-lived. Nurqasim was sent the battle in Afganistan. He dies in this war. Her daughter Tursin gets pregnant by Amirkhan. She is in such a predicament because of her daughter Tursin's condition, the only supporter of her sole in the world. Looking for the daughter, she lost the way on the path to the neighbors, walked towards Aktuba and fell into this deep ravine and died.

This character's image serves as a bridge between the past and future. The image of Nazigul is a type of people who, despite the rise of dishonesty and unscrupulousness in society during the collapse period, did not lose their identity and adhered to their religion and language. Even though she is dead, Sazturgan, who was brought up by her, contradicts those who complain about humanity. The best features of Nazigul are transferred to the image of Sazturgan. Sazturgan's actions curse the generation that has forgotten its roots and instilled its identity.

The very low social status the abhorrent state of the people in the novel is reflected in the descriptions of the Nurlepes' family. The image of Nurlepes' wife, Jumagul-Jumash is revealed by depicting the conditions under which she lived. Jumagul-Jumash had never been accustomed to wear socks in life, and her crow-like claws - dirty feet were disgusting. She had dirty lifestyle.

The writer wants to show the image of Nurlepes as conscientious Muslim in the novel, while there are swindlers, villains, gluttons and other typical heroes of the period of collapse. First, Jerdash' view is given about him: "Jerdash noted that Nurlepes was facing the south as if he was praying! He is standing on the roof of the house when others want to move far from the house! Then it appears to be the truth that the people talk about hi as a fool!..."

The image of Nurlepes has its own character. Nurlepes is very confiding. He does not think about what is going on around him. After the flood, he stays at his comrade Tadjimurat's place. He did not get along with his son Nurqasim. Nurlepes' wife Jumagul-Jumash, who was tolerant of this situation, tells him to pay a visit to Aktuba instead of obeying someone, and if the people return back they would do so as well. Nurlepes comes to Oktuba impatiently at his wife's word. He can calm himself down after his house was flooded. That is, "Beware of the worst! If God wants, he will take away not only the house, but also the soul. The wealth can be gathered again, may the head be healthy!". These words were taught by his grandmother from an early age. These words define the character of Nurlepes. In other words, Nurlepes is a person who is intelligent, patient in any situation, who expects good from the end of everything, and who is good in his heart. In the society in which Nurlepes lives, such honest, faithful-faced people live in dire straits. Because they don't know their rights well. And at the same time, human rights defenders in society cannot protect them by law. Even when they demand the right, they are guilty and punished.

The image of Nurlepes is manifested through his character. He is an employee who avoids work in the collective farm. The reason is that at that time the population was not issued a single identity document - a passport. If passports are issued, it is difficult to keep people under "iron grip". Such kind of policy was used by the government. They were punished for not having a passport when they left the village for the city. Nurlepes is one of these passportless people. He lives in fear for the rest of his life. His political understanding is low. He doesn't even think about going to the passport office to get a document. As a result, he was arrested by the police when tried to separate the fighting Nokerbay and fat Utep, because he did not have a passport, he was threatened and had to do putty on three-room flat rooms. Nurlepes did not know his rights. He did not realize the ideological policy of their time, the nature of the leaders of the government, the obsolescence of the people from such rules and regulations, the degeneration of human qualities. He respected Amirkhan highly for his regular help. According to Nurlepest' opinion, "a person who takes care of hair, wears a tie and communicates with the society is a conscientious person." He finally realizes that it is Amirkhan, the executioner of his wife Nazigul and his daughter Tursin. Amirkhan bought Jerdash house and turned it into a hotel. Nurlepes is hired there as a guard. In this hotel, Amirkhan sells the bodies of young women for money and tramples on their honor. Nurlepes, who witnessed such atrocities, imagined the condition of his daughter Tursin. (Amirkhan taking advantage of mental retardation of Nazigul's Tursin offends the honor of the girl). Then anger rises in him towards Amirkhan, the executioner of his family. But he can't take revenge. While he walked on the road becoming more and angrier, the car overturned him. Amirkhan also demands a ransom from the driver of the car and distributes the money of the deceased for his funeral, the rest of money he gives to his son Sazturgan, but he throws them off. This signifies the weakness of Amirkhan, whom no one could contradict. Now the society in which he lives puts an end to his life. The last scene in the novel - the contradiction between Sazturgan and Amirkhan - was the awakening of the heroes' consciousness, the beginning of a new era with the arrival of a new conscious generation.

It is not the author's responsibility to describe all the heroes who participates the plot of the novel (who and what kind of person he is). If it is necessary to tell the story of one or two characters, then the author takes it upon himself to introduce the hero. If it is necessary to describe the place where the heroes are gathered, then the task is to tell about the heroes gathered in that place during the conversations. For example, in the village of Aktuba, the author reveals the image of the poppy elders who migrated from all over the country, the content of their conversations. The conversations of the heroes bring the novel much closer to real life.

Although Nokerbay is an alcoholic, he is literate, comparing the human condition in the past to the present and the future. He sees the direction of the policy of the period. During this period, all of them surrender their destinies to the government, and they are completely blinded

and follow them boundless with confidence. Nokerbay says that the truth is “Stalin led us to live without thinking, to work without difficulty...” smiled. “He brought us to, but died himself!” Even though Nokerbay is a drunkard, he is well aware of human rights. He hates the greedy people as Amirkhan. The novelty of this image of the hero is that we can not see Nokerbay, who was educated, intelligent, and lived a life of politics of his time, only at the level of a positive hero of intellectual quality. He is a spiritually depraved, imperfect and inhumane hero in a society that does not follow the rules of its leaders. He was addicted to alcohol from a young age. He was kicked out of the house due to bad behavior and rudeness. When he was drunk, he made up poems in which he told the truth, in the result he was beaten or imprisoned.

The image of Biybiraba is a hero who is classified by the coincidences of the collapse period. She contradicts the chaos and lawlessness of the society in which she lives. This contradiction is a reflection of the interdependence between the weak and the strong in society. She tries going to the law enforcement agencies to complain about Berdash and Temirkhan who have trampled on her honor, but seeing that it is useless she decides to revenge on them.

The image of Berdambet is the type of person in Soviet society who is sincerely committed to the government. From a young age, he is a military man who strives to establish honesty and justice in the society in which he lives. He is demanding, unequivocal, obedient to government laws, and a supporter of justice. In order to reveal the character of this image, the author creates syntactic structures in which the narrator (story) and the "views" of other characters are synthesized. The ideology in the environment in which the hero lives is so ingrained in his mind that he does not realize that the laws and regulations of that government contradict the living conditions, and he is deprived of the ability to think. But the life of this hero is pure, his heart is true. Only the observance of the laws and decisions of the government, the strict observance of the rules of order in society is shown in his renunciation of a personal life (family, child). A sincere serviceman, Berdambet is considered by those around him to be a demanding villain. The reason is that he “killed his only child because he fled the army during the war.” The author demonstrates the character of the heroes as they are. The historical conditions described in the novel are not the process of the formation of the hero, but the basis for the discovery of the character. That is, the events described shape the conditions for the character to emerge. The author's goal in portraying this hero is to show the disappearance of humanity of the intelligent people in the Soviet society, which has ruled for seventy years. The council government has turned people into ruthless, evil. The depiction of the heroes of this society, who consider it their duty to fulfill the laws, orders and tasks, has a gradual character in the writer's work, and in the tetralogy “Khalqabad” Qudaybergen begins with such an image. Qudaybergen is, in the opinion of those around him, “a man who is not selfish, who goes to work day and night for the benefit of the collective farm.” However, Qudaybergen is a true, trustworthy hero who is dedicated to his work. The writer only gives the opinions of others about this hero; he himself is confused by the events. In the course of events, the reader realizes what the hero is like. The author does not give explanations about the hero. Some of the features and characters in the image of this hero are transferred to the image of Danyar in later books of tetralogy. Daniyar, as a representative of the rising generation, is a typical figure who has absorbed the characteristics of their time (council government). In the most recent chapters of the novel's tetralogy, we see the image of the cold-blooded, demanding Daniyar, described by his father Madiyar, as “human beings” whose edges are being stripped of their human senses and turned into robots. The image of Berdambet in the novel “A steep turn” is the type that embodies the characters of the next period of this society. It is a gradual continuation of the image of Daniyar in the tetralogy “Khalqabad”. The author shows the process of “change” (not individual behavior, but the attitude towards others change) of people of different ages (youth, middle-aged and older) in different branches of a single society (council government). The image of Berdambet is an image that defines the

peculiarities of the novel “A steep turn”. The writer demonstrates by this image the process of turning political ideology into a “miracle.”

The events of the novel “Horror” are centered around the image of Ultan. The novel begins with Toqlibay Kochkarov, the secretary of the district committee, calls for Ultan to repair the school, but in fact to introduce Ultan to Bakhar. The village school has not been repaired for many years, and the walls are not comfortable. Corridors, classes are not polished; there is no heating system at all. Although he is well aware of this situation, the director of the state farm has not paid much attention to the repair of the school for many years.

On the way to the reception of Toqlibay Kochkarov, Ultan saw a stream of garbage on the road. “I’m afraid that the world will be filled with garbage...-thought Ultan angrily. –This is horrible! We don’t have the technology to destroy waste ... –Then he looked straight at Alataw. - But we know well how to build bases for rockets!” [Xolmirzaev Sh., 1992; 24].

A missile depot was built in Alataw. There is a mine in the mountain and blasting is going on. Thousands of fir-trees were oiled. The soldiers, who were on vacation, kill the beasts of the mountains and cheered up themselves. There are also scenes in the play that describe Ultan’s encounter with the military.

Ultan also realizes that the number of unemployed in the district has increased. The state of the school library is also worries Ultan: “The opening of the library is depends on a young wife of Botabay Suwpievich (director of the state farm - J. K.). Because his wife is a librarian ... Besides, the book fund is very poor! ... It is full of Russian books ... ” [Xolmirzaev Sh., 1992; 28].

The teacher and pupils are called to help in the field beginning from the thirteenth of September, two months going on in the harvest. Secondary school pupils are taken to the hay harvest in late August. The use of child labor has become commonplace.

As can be seen from the dialogue between Ultan and the outpatient doctor Bakhar, the number of people and children diagnosed with jaundice due to the drug sprinkle to cotton from the plane has increased significantly. But doctors are forced to hide it, to write false information.

Fool Berdy, the director of the district’s psychiatric hospital, said the 30% of patients were healthy people who knew the current policy, or who criticized party or government leaders. At the end of the novel, Ultan is also sent to the ranks of these people.

There is a shortage of about one hundred and fifty sheep in each herd on the state farm. This herd would go from one shepherd to another one. As a result, Ultan’s father, the innocent Sultan Baba, is also held accountable for this shortcoming.

Under the guise of internationalism, national values and customs have become very degraded and discriminated against. The realization of this task was entrusted to the well-prepared malnutrition - Mahfirat Egamkulova, the ideological deputy of the district committee (the image of a woman in the novel “A steep turn”). (the destruction of the churchyard in Kizilmazar, prohibition of national clothes like chapman and a skullcap).

DISCUSSION

Although the above-mentioned social problems have become more acute and need to be resolved, the responsibility for their implementation lies with the secretary of the district committee, Toklibay Kochkarov, and the director of the state farm, monk Botabay. In fact, the director of the state farm, monk Botabay, has built a villa in the middle of the mountains, like a palace of kings in fairy tales. Views on the period, society, people, and events in the novel are given in Ultan’s monologues and dialogues. Literary compliments to the heroes are almost not given. The author reveals the image of the heroes either Ultan’s vision or by the heroes’ actions, dialogues and monologues. In the novel, it is finally revealed that the arrest about school renovation is connected with “hidden intentions” of the district committee secretary. The behavior of Toklibay Kochkarov in the novel “Horror” and his attitude to women is reminiscent

of the image of Amirkhan in the novel "A steep turn". In the two scripts, the writers chose a common method in the selection of their heroes: the idea of the work, the reputation of the hero in the environment, his behavior, his attitude, his position.

What is the most important, Toklibay Kochkarov ("Horror") devised a "school renovation" plan, while Amirkhan's "patronage of the homeless" brought his illegal wives together with people close to them. In "Horror" there was a "planned" wedding, and although Ultan and Bakhar were married, Toklibay did not lose touch with Bakhar. In order to get rid of Ultan, who saw their relationship, Toklibay Kochkarov "sent" him to a psychiatric hospital. He also brings the image of the hero to the point where he is portrayed as devoid of human qualities, dishonorable and unscrupulous. Jerdash, the hero of the novel, can forgive the abuse of his wife Ayborek. The two of them are working to defeat and win Amirkhan. Conversations between Ayborek and Jerdash are included in the text of the novel. Their speech is given in the form of a correct sentence or another sentence (author's statement). Especially, the fact that Ayborek knows Amirkhan very well is described with her words quite convincing. She said to her husband, "You can't do anything right now, I don't like being a slave to Amirkhan, but we have no other choice. I will tell when it comes the time to apart from him. But if you let him know your discontent he is so cruel that may kick us out or kill!..." [Seytov Sh., 1992; 62]. She herself uses her own will to achieve victory over Amirkhan. She knows that Amirkhan is a fool. He had made a fortune with his madness and cruelty, and now he only knew how to increase it, but not how to save it, how to leave it to his dynasty. That's what Ayborek wants. Amirkhan protected her, married her to the person who suits him, gave her a house. He helps her to find a place in society. Ayborek not letting Amirkhan know acts by her plan in mind. With the help of Nokerbay she made her husband Jerdash be admitted to the institute in absentia. Otherwise Jerdash has no knowledge. Nokerbay prepares him for the exam. And at the same time in each session he prepares and writes the assignments of exams instead of him. Nokerbay is prized with an alcohol for his "goodies". Ayborek's intention is to get her husband Jerdash far ahead of Amirkhan.

And the hero of the novel "Horror" is well-educated. He is a history teacher in a remote mountain village. Describing the living conditions of Ultan the writer gives the humane qualities of his image: he is not interested in wealth or career, he loves the nature. The other side of this image is revealed in the dialogues of Toklibay Kochkarov and Bakhar. That is, the business plan drawn up by the two shows that Ultan is conscientious and chaste.

Although the plot line of the work is connected with the image of Ultan, Professor Umarali Narmatov in his article focuses on the image of Toklibay Kochkarov:

"It is interesting that this leader, who is obliged to pursue the party's policy at the district level, unequivocally implements and uses the above-mentioned orders in practice, although he cannot accept the party's policy and beliefs. He is well aware that this field is based on bureaucracy; the country's steppe is empty, that it is being held by the means of oppression and evil. As performing clerk he does not and cannot forget that he is a slave to this authority and that he does not want to leave his chair" [Narmatov U., 1993; 187].

So, it can be said that Toklibay Kochkarov is a bit far from the slaves of the Soviet Union. He understands very well the meaning of this steppe, which is turning into a crisis page. "So, the point is, we need a nuclear war to get out of this empire ... yes, to get rid of it ... the earth is blue ... it was going to be destroyed. There will be a horror, but then we will be free!

Ultan was shocked: "for some reason this man ... the employee - the first secretary of the district committee said that? Heavens!"

Toklibay Kochkarov is one of those people who is "in pain", as Ultan says, but this pain does not motivate him to work for good. A monk Botabay and Toklibay Kochkarov are given a description by Ultan. Ultan can describe all the participants in the work. This is the image of an intelligent person with his own point of view, opinion. However, having knowing

Toklibay Kochkarov very well, it is surprising that the hero, who realized his intentions, did not understand the purpose of the gradually accelerated “wedding” plan till the end of the novel.

The author devoted himself to describing the vices of the collapse period, and hastened the hero’s deliberation about their own destiny and future (agreeing to marry to Bakhar from the first sight, not knowing anything about her). Thus, in the following chapters of the novel, the events related to Ultan are described superficially. Mostly, events related to Toklibay Kochkarov's plan to take Ultan away cover the work.

When we study the artistic practices used in the creation of the images of Sh. Khalmirzaev and Sh. Seytov, we see similarities in their work. For example, they create the images of their heroes through dialogues. The character and tone of speech of each hero may be given in dialogues. That is, from the beginning of the dialogue, it is possible to understand which word belongs to which hero. The reason is that the characters chosen for the novel have their own ideas. The writer not only gives a literary description to the heroes, but also describes them from the view of the heroes around him. In the novel “Horror” Ultan is described as a literary portrait by the author, while Toklibay Kochkarov and a monk Botabay are considered as Ultan’s gaze.

CONCLUSION

The portrait descriptions in Sh. Khalmirzaev’s and Sh. Seytov's novels are not a set of characters in the appearance of the heroes, but the details characteristic to the hero, which reflect the changes in his inner world. In them, only the portraits of the protagonist are given on the first and third cases in literary narratives, in the dialogues and monologues of the characters, as well as in the type of descriptions given to each other by the narrator and teller. In the portraits of these novels, the age, profession, character, mental and spiritual state of the protagonist are clearly visible, even in the characters of the period.

The similarities in describing the problems, events, images of the heroes of the transition period in Sh. Khalmirzaev’s and Sh. Seytov's works are:

1. In both novels, the story takes place in a small village. If Sh. Khalmirzaev describes the consequences of the collapse period and the transition to a new era around the image of a positive hero (Ultan), Sh. Seytov describes the events of the novel in connection with the life of three families (the families of Amirkhan, Jerdash, Nurlepes).

2. The events of both novels are arranged from a compositional perspective. Memories, monologues, dialogues, short stories in the past from the 3rd person are given in parallel to the events that are currently taking place.

3. In both novels, the next development of the story begins with the events that follow. Sh. Khalmirzaev connects the fate of the protagonist Ultan with the plot of the book “Brown Bear”, and Sh. Seytov predetermines the course of events in the novel by the flood of the Kizketken canal, where it is separated and is buried.

4. In the description of the transition period, the characteristics of the old and new periods are combined in the image of the heroes. For example, typical characters are clearly visible in the protagonists. The images of Toklibay Kochkarov and a monk Botabay in the “Horror”, and is the image of Amirkhan in “A steep turn” are the images of evil, cruel, pragmatic heroes.

5. In both novels, the attitudes and views of the protagonists are more important than the depiction of events. The authors leave it to the reader to draw conclusions about the work of art.

6. The authors refuse to describe the life of the protagonists on a large scale in the novels and choose the next part (period) in the life of the protagonist to create his character. At that time, he the protagonists tries to show the attitude of the protagonists to periodic, life problems or other characters, objects.

7. In both novels, the literary position is embedded in events and characters. The writers do not express the position of the protagonist or the events they portray in an open way. On the contrary, they connect the occurrence of the events depicted with human nature, while maintaining the naturalness of the events being depicted. It is up to the reader to draw conclusions from these events.

8. In short conclusions of the two novels the writers tell about the characters Toklibay Kochkarov ("Horror"), Amirkhan and Jerdash ("A steep turn"), they change like chameleon taking off the fur depending on the changes in the socio-political situation in society, adapt quickly to the new world, continued the rules of the old union.

9. Heroes like Khurram, Zakir Urinov, Dunyo in the novel "Horror", and Biybiraba, Sazturgan are not left out of the changes of the transition period. In this case, they tried to do something, to resist injustice. They are portrayed with bat flaws, errors, without appearing entirely positive.

The typological similarities in these two writers - Sh. Seytov and Sh. Khalmirzaev's work can be explained by the commonality of their social environment and the closeness of their views.

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