

THE NOVEL "LOLAZOR": DRAWINGS ON THE FATE OF TWO DEAR FRIENDS

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ANNOTATION

The novel "Lolazor" by Murad Muhammad Dost is the inspiration for this piece. "Lolazor's novel: Drawings on the Fate of Two Dear Friends," we titled the piece. We attempted to highlight the changes in the fates of Yakhshibaev and Oshno as a result of our little observations in the work, the bonds of friendship and conflict of interests that bind them, and the gradual downfall of the ruling ideology during the years of stagnation.

Keywords: polyphonic thinking, "flow of consciousness", language and style, irony, poetic expression, narrator, monologue and dialogic speech, literary influence.

INTRODUCTION

It is no secret that Lolazor's work has sparked a lot of debate. The work's central theme urges individuals to think, observe, and reflect. The play's primary characters are the ones who have piqued our interest. As the protagonist, the author chooses a responsible leader and a penman close to him. The events depicted in the work depict the fate of two dear friends, as well as the crises of a whole society and system in the context of a particular way of life. The events are depicted in an aesthetically skilled manner. It's worth noting that the playwright was able to communicate the Uzbek spirit and tone in a way that was consistent with Western experience. The novel's visuals, polyphonic way of thinking, language, expression, and style are all based on established world literature trends. This is the author's contribution to Uzbek literature development. Nazar Yakhshibaev, Oshno, Saidqul Mardon, Muyassarkhanim, Muhsina khanum, Alexander Shaymardonov, Topori, Hotam Shuro, Zohid, Chorshanbiyev, Avvalbek, Olloyor, and others are among the novel's characters. Each character in the work can be the subject of a broad, in-depth analysis, profound meditation, and a range of conversations since they are described by a mature artist and writer.

First and foremost, consider Yakhshibaev's image. Yakhshibaev is a talented artist. It has many facets. Was his work, however, a work of the heart? When he picked up a pen, did he always write his conscience? Why is Yakhshibaev engulfed by his own thoughts? Osh is always in the forefront of his mind. Yakhshibaev is constantly forced to reflect on his actions, to answer to someone, and to live in the territory allotted to him. True, he is free and easygoing, saying and doing anything he wants. But, as fate would have it, Osh's fate is set, and Osh's fate is predetermined by what. His life was clearly going in the wrong way, as seen by his job. Yakhshibaev understood his tragedy in the final years of his life. He strives to lessen his sorrow and modify his fate, despite the fact that he does not admit it.

He creates a garden in the place where he was born. The creation of the garden has a symbolic value. It is preferable to have a garden because Yakhshibaev was able to construct one despite the fact that it was too late, and it was built without any interest, without Oshno.

Unfortunately, Yakhshibaev's work did not produce a garden; rather, his words were incoherent, pointless ramblings. As a result, his fate is uncertain, and a crisis is unavoidable. The novel is based on life events, issues, human nature, and the essence of destiny, and it is embellished with irony, irony, sarcasm, pitching, and subtleties based on conflict, which aids in understanding the complexity. We sense the writer's perspective, his approach to the events, at the heart of the events, which are represented in the shape of a joke, indifferent to the language of Yakhshibaev.

The work's introduction begins with the phrase "By the criteria, the sky was sparkling." This sentence signals the conclusion of the work with criteria, as well as the arrival of autumn, which will affect not only Yakhshibaev and Oshno, but the entire system. The title of the novel, Lolazor, has a metaphorical value as well. In fact, both Yakhshibaev and Oshno wanted to turn Bulduruk, and the Motherland's and people's fates in general, into "Lolazor." However, both of our heroes removed themselves totally from the "lolazor" they "said," and despite Oshno's lengthy hand, he did not and could not end the issue of Lolazor, which he said... The tragedy of Yakhshibaev. Even though he had sold his conscience in the face of adversity, he forgot why he had come to the fortress, how he had suffered adversities, and how he had remedied his mistakes in his youth. He did not summarize his mistakes when he grew up and became a real actor on the stage of life, as if he had fallen into the stream of Oshno. Oshno met his friend for the first time. Although it was deemed compassionate to assist him, and his leadership of high-ranking people was seen to be his nationalism, patriotism, and a trait of great people, it was fraught with dangers. After crossing the Oshno highway, we notice that he has vanished, which suggests that Yakhshibaev, his mainstay, has vanished as well. We simply see a mirage, an abstraction. The fact that both Oshno and Yakhshibaev conquered the highest peaks and took a place in the forefront of the people of their time does not mean anything, you feel pity, sadness, regret, grief for the hero, whose crisis is inevitable. At the end of the work, the storyteller Saidqul Mardon says: "I feel very weak both then and today" [Murad Muhammad Dost. Lolazor. Tashkent. "Uzbekistan", 2016, p. 555]

Saidqul Mardon, like a storyteller, tells the story of Nazar Yakhshibaev and Oshno throughout the work. This is the writer's position. He assesses Yakhshibaev with his own eyes as well as the eyes of a storyteller. "In constructing the images of Nazar Yakhshibaev and Saidqul Mardon, Murod Muhammad Dost draws on not only the life roots of these two social kinds, but also his personal relationships with them, and perhaps the discussions that take place in their heads." It's possible that the author had come across the same circumstance many times during his interactions with persons from two distinct generations - what Mikhail Bakhtin referred to as "looking back." They were intrigued by the position of their lives, their lives, their socio-spiritual choices, the opinions of the next generation, say, and their conclusions. Murod Muhammad Dost, who has observed this many times in his life, said in Lolazor that Yakhshibaev and Saidqul Mardon "turned around" in the opinion of "others" (especially members of the author's generation), "What does this man think of me?" [Mashhura Sheraliyeva. A sarcastic attitude to reality. Saviya.uz]

Fighting Oshno and Yakhshibaevs is a difficult task. The two heroes were diametrically opposed. One is quiet and fortunate, while the other is upbeat, chatty, and argumentative. The

one is a competent republican leader, while the other is a "renowned" writer who is under his protection. Yahshibaev, who is nearing the end of his life, encapsulates not just himself, but also Oshno's past. In the middle, friendship links occasionally favor and justify both Oshno and himself, and it is sometimes assumed that these ties have vanished due to the conflict of interests. From the perspective of Saidqul Mardon, Yakhshibaev and Oshno will be reviewed and analyzed. The protagonists aren't referred to as bad or good by the author. It only draws their destiny. These lines are valuable in that they relate to the fate of the whole system, the people. Even though Oshno has a high position, he can't turn his beloved village into Lolazor, he doesn't think about making his house. Once a noble feeling, Oshno is now at the forefront of the current he has fallen into, causing the lives of the entire nation to be in crisis. Surrounded only by drugs and officials who give false statistics about the people's way of life, it loses its original purpose. In fact, like Yakhshibaev, he was dependent on the "Big cotton" and was mute. Both Oshno and Yakhshibaev adapt to the environment. Unlike Oshno, Yakhshibaev, who is a popular figure, is afraid to tell Oshno the truth. He prefers to talk to himself. His truths remain only in his imagination. It is because of Oshno that the average writer is a flower of circles, and his words do not remain on the ground. However, the words of Yakhshibaev and Oshno did not go beyond the articles of their time. In fact, both of them are not far from human qualities, they extend a hand of kindness to people, help young people, students, helpless people in any way they can. Both have been bleeding in battles for the Motherland. Coincidentally, due to fate, the lives and views of both of them changed. Both have adjusted to the passage of time and space. "These two characters are mirror images of each other. If Yakhshibaev is the cause, Oshno is the result; if Oshno is a fluke, Yahshibaev is a must. They met by chance and quickly became friends. Is that true? The threads of friendship - the melting point - are torn apart if we look attentively. One pole attracts Oshno, while another attracts Yakhshibaev. Oshno planned to transform the country into a tulip field. This reminds me of the backyard revolutionaries' delusion about waging a global revolution. But the real job is to transport water to his settlement on the Bulduruq steppe, and he makes a thousand excuses." [Murtaza Karshiboy is a character in the film Murtaza Karshiboy. An assessment of a fate that has yet to be determined. "Man lives in pursuit of marvels." Uzbekistan Publishing House, 2014.]

In conclusion, the play successfully illustrates the breakdown of the Soviet system and the socioeconomic forces that led to the downfall of communist ideology in the instance of the characters' fate. Several destinies linked to this idea were destroyed over the years of stagnation, and Yakhshibaev could not describe it in words, even though he felt it in his heart and tongue. In the current in which they plummeted, both Yakhshibaev and Oshno lost their entire lives and objectives. The author demonstrated in his work "Lolazor" that the best method to seek the truth in art is to depict man and his heart in all their complexity and inconsistencies. In the example of Birina Yakhshibaev and Oshno, positive and negative qualities, a sense of joy and victory over victory, a sense of belonging to the people and remorse for not being able to leave a worthy spiritual legacy to the people, serve as a bridge between past and future. We observed from the angle of inability. From Yakhshibaev to the student, he realized the mistakes of the lesson, even in his lifetime.

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