Faithfulness and confidence reflected in said Ahmad’s works

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Abstract
This article is about the famous Uzbek writer Said Ahmad’s contribution to the Uzbek national literature and the description of faith in his works. Said Ahmad Khusanhadjayev is an Uzbek writer, playwright, Hero of Uzbekistan, People’s Writer of Uzbekistan, Honored Art Worker of Uzbekistan, Chevalier of the Order for Distinguished Service and the Order of Friendship. He published his works under the literary name Said Ahmad. He is not only a writer but also a playwright. His dramas especially comedies had been performed in many theaters of Uzbekistan.

Key words: national literature, attitude, drama, short story, playwright, spiritual perfection.

Introduction

Said Ahmad Khusankhodjaev (1920–2007) occupies a worthy place in Uzbek literature of the XXth and XXIst centuries with his colorful stories, realistic stories and novels and funny comedies.

Said Ahmad is our people with his works in such a colorful genre. He is an author who has made an effective contribution to the formation of the spiritual world. In his works, the heroic work of our people, the beautiful landscape of our motherland, the work of Said Ahmad, an exemplary school for the younger generation, have always fascinated.[5.p54]

Said Ahmad's first collection of short stories “Tortiq” was published when he had not yet reached the age of twenty-two. It should be noted that Said Ahmad made a worthy contribution to the development of Uzbek short story genre. His dozens of stories such as "Cho'l burguti" (The Desert Eagle), "Orik domla", "Lochin", "Khazina", "Haykyriq", "Iqbol chiroqlari" took a great place in our literature.

Said Ahmad followed the traditions of Abdulla Qodiriy, Abdulla Qahhor and achieved new achievements in improving the image of the person. The fate of these stories is that the characters are not only superficial ones who are capable of breaking the Soviet ideology, whose heroes serve communist ideas, but also natural and ordinary people, their actions and words are also natural.

Main part

The people rejoice when they are able to achieve something in their lives as natural people, if they commit a mistake, fall into barriers and fail in failure. At any rate, these people's joys and pains are also natural and convincing. One of the most attractive cases of these stories is that the author is fond of loving his characters, ready to worship in the face of their beauty, spiritual perfection and spiritual highness, and so sincerely expresses the emotions that the reader is excited, the reader would love those simple, clear and beautiful people, without realizing it. Even though Said Ahmad suffered for years in prison in Stalin's dungeon, despite the horrors of the exiles, the writer never lost his trust in humanity, in his heart, despite the fact that at every step, he faced the terrible evil of human malice; love for the human being did not stay cold in the cold countries.

These trials evolved humanism, the lyricism caused by this humanism, provides a unique style of Said Ahmad's poetry to make them valuable to today's reader. Said Ahmad was first known
as a short story writer in Uzbek literature. In 1940 his first collection of stories "Tortik" including many stories appeared. He wrote that it was his practice and exercised to write. The Uzbek writer Abdulla Qahhor, strongly criticized his opinion and collection of his short stories. He said: “Said Ahmad qo’liga tambur olibmi, qulog’ini burаshigа, pаrdа bosishigа, chertishigа qаrаgаndа tuzuk bir mashq chala oladiganga o’xshaydi, lekin hali mashq chalgаni yo’q.”

Abdulla Qahhor also notes that the writer's irresponsible attitude to his writings has no meaning in the story, that the stories are "empty" and "breeze." In short, it was the first step of the young artist's career. In those times, he began writing the story of “Wild Fields.” (the end of the 30s - early 40s).

The second step of Said Ahmad's creative activity begins in 1956. The writer has created a number of stories during this period. They can be divided into two groups. In the first group of stories (“Ko’klam chechaklari”, "Kultum taronalari", "Khazina", "Iqbol chiroqlari"). The writer reflects the readers’ emotions, the various events in the lives of the workers, especially the bitter traces of the war existence and the people’s survival. Particularly, in the story “Turnalar” Sabir's sad story, the painful torment of the child, the pain of the war and especially the pain of parents. In the story "Ko’klam chechaklari", Said Ahmad's thoughts of a sick wounded man, the devotion of the family were described.[2.p13]

In the second group of stories, the comic is dominant. There are a series of short stories among them the collection “Cho’l shamollari” which includes the popular stories as “O’rik domla”, “Hindha o’yin”, “Kuchukcha” and others. Stylistic devices and comic elements attract the reader’s attention in these short stories. In the hilarious stories such as “Begona”, "Khanka vaTanka", "Mening do’stim Boboev" the writer mercilessly criticized with a manifestation of pride and enthusiasm.

Said Ahmad's contribution in the field of satire should also be emphasized. During his creative career, he published his famous poems and finally became a master of Uzbek satire. Said Ahmad is considered to be a teacher of many Uzbek satirical writers. He also draws a portrait of a man with a couple lines of comic stories. His satirical work “Handon pista” “proved that he became the real master of satire in Uzbek literature. The author describes the most common manifestations of boasting, chivalry, pride, lying, leniency, obsession, obstinacy, and shortcomings in incredible experiences in violent clashes.

The stories written by the writer are read with well enthusiasm because a great attention is paid to the description of various sides of human psychology in them and Said Ahmad in considered as a master of Uzbek prose. The writer is a creator who continued A. Qahhor’s traditions of writing comic stories. Some faults of human nature is literarily researched in lot of his comics saying and makes use of it skillfully.[7.p13]

Said Ahmad writes in almost all the genres of prose. The stories describing a country-life “Qadrdon lolalar” (1949) and “Hukm” (1958), the trilogy “Ufq” (The Horizon) which consists of “Qirq besh kun” (1974), “Hijron kunlari” (1964), “Ufq bo’sag’asida” (On the threshold of the horizon, 1969), where the mixed human destinies are described, the novel “Jimjitlik” (1988) where a human destiny in described in the background of misery of the period of stagnation, “Sherzod va Gulshod” (1945) about children’s life, “Kelinlar qo’zg’oloni” (1976) which was widely spread to all 7 sides of the world, “Kuyov” (1986) where an old lonely man’s sufferings are described such stage-works of the writer prove his great creative potential.

**Conclusion**

Giving artistic imagery the status of a method of social influence requires great skill on the part of the artist. Instead of long descriptions and descriptions to convey the idea he is conveying to the reader in a concise, clear, effective, and comprehensible way, the writer uses simple,
metaphorical, adjective, metaphorical, and clearly explain works. Said Ahmad is one of the elders of Uzbek literature. He is a worthy artist who deserves this honorary title for his talent, the sharpness of his pen, the creation of a gallery of unique heroes. All of Said Ahmad’s stories are written on a contemporary theme. Said Ahmad strives to draw philosophical generalizations from each event he describes in his stories, to express events lyrically, and to achieve a diversity of artistic imagery.

References