

## CHARACTERISTICS OF WORKS OF ULUGBEK HAMDAM

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**Abstract:** the article gives a common thought of the highlights of the work of the cutting edge Uzbek author and interpreter Ulugbek Hamdam, audits of scholarly faultfinders approximately the author as a modern wonder in advanced Uzbek writing.

**Keywords:** loneliness, essence, being, existentialism, religion.

*- My style is a style of loneliness. It is most likely syncretic. For me, it is important to convey the inner world of my characters and then fit this “stream of consciousness” into the plot outline, like in a “Procrustean bed”. (U.Hamdham)*

Somewhere at the turn of the second half of the 20th and the beginning of the 21st centuries, there is a clear rethinking of the religious consciousness of the public in the post-Soviet space. The revival of a new attitude towards religious values is mirrored in the works of contemporary literary artists.

Spirituality manifests itself through religion and its commandments. Spiritual themes, which have become the content core of the most significant works of modern literature, involve the solution of many pressing problems of the macrocosm. Ulugbek Hamdam is also trying to find answers to them, whose novel “Rebellion and Humility” (2006) is based on a mythology about God’s creation of the first man and his fall from grace.

Hamdam is concerned with almost all the “feelings-sadness-problems” of a person as integral components of his soul: the Creator, life, death, love, creativity, beauty, imperfection of the world, “the permissiveness of the Strong and the defenselessness of the Weak,” poverty, wealth, family, friendship, home, children, loneliness and restlessness of a creative person: “I will write about everything as it is; I take the liberty to look directly into the terrifying, bruised and bruised face of the Truth.” And all this is united by one important task - to find YOURSELF within yourself, to identify your ESSENCE, your purpose. The subjectivization of the text gives the work a confessional-philosophical character. Numerous direct evaluative statements reflect the relationship of the object (the world) with the views, principles, and concepts of the subject (the author). The complete coincidence of the subject of speech and the subject of consciousness determines the content-subjective structure of the text. His artistic picture of the world is a world in which nothing is finally decided and it is revealed through a bold and original search for truth by a creative person.

From one thing to another, learning the “abyss of his soul,” he often associatively compares himself with A. Navoi’s hero, Majnun, when he speaks of his unrequited love in the highest spiritual sense of mutual understanding between a man and a woman: “To you, oh my poor heart, “You are not able to become Majnun in order to “wander through the desert of love,” and you are not convinced that her heart will want to become “mad” and follow you in these wanderings”<sup>1</sup>.

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<sup>1</sup>Автор сравнивает себя с Меджнунном: Указ. соч. СС. 36, 23, 28, 31, 33 и др.

In his new book “The Forgotten Melody of Naya,” raising the universal human worldwide problem of LONELINESS, the author does not give us ready-made recipes for getting rid of it. He is looking for answers to many questions of his lyrical hero in search of the meaning of human life and chooses the only Path acceptable to him: “I will write about everything as it is; I take upon myself the courage to look directly into the terrifying face of the Truth, covered with bruises and gores, and... come what may”<sup>2</sup>.

If we talk about the works of Ulugbek Hamdam, then, of course, what first comes to mind for me is their existential philosophy, sometimes even very excessive. Here I agree with the literary critic N. Ilyin, who called “Loneliness” a lyrical story of a confessional nature<sup>3</sup>.

Today, the ideas of philosophical anthropology, the existence of man, but not man in general, but a specific unique individual who strives to “form himself as an Self, which is free to fulfill his destiny”, are being hotly discussed. Under this condition, a person’s relationship with being is realized in its authenticity.

Comprehension of one’s own “I” in existential terms seems to be the highest value in Ulugbek Hamdam’s story “Loneliness” (2012).

The hero’s own life is viewed from the perspective of threshold consciousness, the expression of which is the “nameless BETWEEN,” which in the author’s interpretation is defined as the state of “LONELINESS,” which carries “endless suffering,” from which the hero tries to find salvation in self-absorbed reflection. In the stream of reflective consciousness, a split personality of the hero is revealed, which determines the personification of his “Inner hidden and incomprehensible “I””, which comes into opposition with the External “I”, destroying his personal essence: “my essence turns into a battlefield, on which there are two parts of me, my two “I” – Inner and External – are crossing swords in a cruel and irreconcilable battle. No matter who gets hurt, I suffer! Whoever wins, I am the loser!” The existentialist hero is not satisfied with the reality around him, he feels like a stranger, and this becomes the determining factor in his internal discord with existence, reflecting the real contradictions of modernity.

Humility for U. Hamdam is not so much a meek life, eternal obedience, but the finding of God through Rebellion and subsequent, conscious spiritual Humility. If Tabib comes to him through finding God, then Akbar, having not found God, comes to humility and repentance through finding connections with people, family, through returning to himself and forgiveness.

In this regard, it is interesting to consider the specifics of the reflection of religious ideas in the novels of the Uzbek writer Ulugbek Hamdam “Rebellion and Humility. In the novel “Rebellion and Humility,” the search for true faith also coincided with the search for the meaning of one’s innermost self, and reflected a person’s painful path to comprehend the essence of being, localized in the space of a literary text in the coordinates of two conceptually significant constants - rebellion against God and divine predestination and humility before him, before his highest wisdom.

The story has no coherent plot. Deliberate randomness, unmotivated episodes, events and related thoughts are subject to the internal logic of knowing one’s own “I”, which determines the features of the conflict: the internal spiritual struggle “I-I” and “I – the world”. The absence

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<sup>2</sup> Указ. соч. С. 20

<sup>3</sup> Ильин Н. Одиночество, обращённое к людям. – В книге: Хамдам У. Забытая мелодия ная. – Т.. 2013. С.222.

of an event outline allows you to focus on the author's internal dialogue with himself, to trace the stages of self-knowledge of an individual through comprehension and assessment of various spheres of life. "So what is most important to me? What business should I do? – the author asks. - *What should I devote my life to, the strength of my mind and talent, the fervor of my heart?... I can't find myself! I'm gone! Where am I?... Who am I?... A hypocrite who, hiding behind "his truth", hiding behind it, indulges in all sorts of bad things during the day, and at night, finds no peace for himself, suffers, suffers, tosses and turns in bed until the next morning... A philanderer who has nothing in his soul except inflated claims to high scientific titles and a thirst for "recognition in eternity," or "a real scientist who cannot imagine his life without achievements and discoveries, gains and losses, the acquisition and dissemination of knowledge?"*

The writer states: "I am a child of my time, I am a product of my time, and therefore all my tossing and doubts are a kind of characteristic of our time, a small part of its spiritual component." Thus, his story is to some extent a characteristic of the modern era. The problems that concern the author are timeless and eternal, so the writer's statement sounds very convincing: "I am a particle not only of my time, but of TIME IN GENERAL."

Summarizing what has been said, we once again emphasize the multifunctional load of the mythological plot, which expands the scope of the narrative and turns rather banal everyday stories into symbolic parables, imparts philosophical depth and meaningfulness to familiar images. All this makes the works of U. Hamdam a significant phenomenon in Uzbek literature of the 21st century.

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