

ARTISTIC INTERPRETATION OF SAID AHMAD'S WORK "WHAT I HAVE LOST AND WHAT I HAVE FOUND"**Feruza Sapayeva Davlatovna**Professor of the department of world literature
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This article analyzes the artistic features and the specific nature of the memoir genre in the works of the Hero of Uzbekistan, writer Said Ahmad, "What I Lost and What I Found" (Yo'qotganlarim va topganlarim). In the three chapters of the work, the author truthfully and impressively describes the difficulties of his life, the years of persecution and exile during the Soviet period, unjust accusations, and complexities within the creative environment. This work by Said Ahmad compels the reader to both laugh and reflect deeply. A person reading the book spiritually feels the structure of that era. It illustrates the hardships writers face during the creative process and until the book reaches the readers. This article demonstrates the significance of this work in shaping the spiritual education and historical memory of today's younger generation.

Keywords

writer, camp life, cult of personality, creativity, literature, poem, memory, publishing house, humor, poetry.

Annotatsiya

Ushbu maqolada O'zbekiston Qahramoni, adib Said Ahmadning "Yo'qotganlarim va topganlarim" asarining badiiy xususiyatlari va undagi xotira janrining o'ziga xosligi tahlil qilinadi. Adib bu asarning uchta bobida o'z hayotidagi qiyinchilik, to'siqlar, sho'ro davridagi qatag'on yillari, nohaq ayblov va surgunlar, ijod muhitdagi qiyinchiliklarni haqqoniy va ta'sirchan tarzda bayon etgan. Said Ahmadning bu asari o'quvchini bir vaqtning o'zida ham kuldirib ham qattiq o'ylatib qo'yishga majbur qiladi. Asarni o'qigan inson o'sha davr tuzumini ruhan his qiladi. Yozuvchilarning asar yozishdagi va uning kitobxonlarga kitob holda yetib borgunicha bo'ladigan qiyinchiliklarni ko'rsatib beradi. Ushbu maqola mazkur asarning bugungi yosh avlod ma'naviy tarbiyasi va tarixiy xotirasini shakllantirishdagi ahamiyatini ko'rsatib beradi.

Kalit so'zlar

yozuvchi, lager hayoti, shaxsga sig'inish, ijod, adabiyot, she'r, xotira, nashriyot, yumor, nazm,

Аннотация

В данной статье анализируются художественные особенности и специфика жанра мемуаров в произведениях Героя Узбекистана, писателя Саида Ахмада «Потерянные и найденные» ("Yo'qotganlarim va topganlarim"). В трех главах произведения автор правдиво



и впечатляюще описывает трудности своей жизни, преследования и годы ссылки в советский период, несправедливые обвинения и сложности в творческой среде. Данное произведение Саида Ахмада заставляет читателя одновременно и смеяться, и глубоко задумываться. Человек, прочитавший книгу, духовно ощущает устройство того времени. Описываются трудности, с которыми сталкиваются писатели в процессе написания произведения и до момента выхода книги к читателям. Данная статья показывает значимость этого произведения в формировании духовно-нравственного воспитания и исторической памяти сегодняшнего молодого поколения.

Ключевые слова

писатель, лагерная жизнь, культ личности, творчество, литература, стихотворение, память, издательство, юмор, поэзия.

Introduction: Said Ahmad, a prominent figure in Uzbek literature and a master of the word, first published his work "Yo'qotganlarim va topganlarim" (What I Have Lost and What I Have Found) in 1998, where it was met with great acclaim by readers. Due to its growing popularity, the work was reprinted in 2006 by the "Sharq" Publishing and Printing Stock Company with an initial run of 5,000 copies. To this day, the book continues to be published in numerous editions. The author's accounts of the lives of such writers as Gafur Gulyam, Abdulla Qahhor, and Oybek are read with intense interest. Rather than simply recording memories, Said Ahmad vividly depicts the regime of that era, exposing the injustices and unfairness faced by writers through the experiences of his wife, Saida Zunnunova. Furthermore, he reveals the hidden depths within Mirtemir's poetry, Abdulla Qahhor's short stories, and the literary works of Oybek and Gafur Gulyam.

Human life is like a flowing river; who does not this river carry away?..." In his work "Yo'qotganlarim va topganlarim" (What I Have Lost and What I Have Found), Said Ahmad shares fascinating stories of his time with great mentors, the deep personal emotions he felt in their presence, and the invaluable life lessons he learned from them. The author dedicates a separate section to each figure, providing a detailed portrayal of their character, writing style, personal life, and family. The warmth of the prose, infused with humor, enhances the book's charm and further captivates the reader. From the very first pages, the reader is introduced to the life of the great writer Oybek.

As Said Ahmad begins to write about Oybek, he quotes Navoi's famous lines: "It is no easy feat to stand in this arena, to challenge the prowess of Nizami." Through these words, he brilliantly illuminates Oybek's personality. Oybek's extraordinary literary mastery is evident in his creative process; while writing one book, he would already be mentally maturing his next work, gathering exhaustive information and fully immersing himself in the setting before putting pen to paper. Recalling the creation of Oybek's works, Said Ahmad notes: "Oybek searched for Uzbek soldiers on the battlefields, moving from trench to trench. Amidst the rain of bullets and life-or-death struggles, he spoke with them and meticulously recorded their names in his notebook. He witnessed firsthand the harrowing whistle of a bomb falling from a plane until its explosion, and exactly how many inches a cannon recoils upon firing. He observed how nurses rescued the wounded under a hail of gunfire. He wandered through cities devastated by the enemy and gazed with intense loathing at the repulsive faces of captured fascists. Everything he experienced in these places was destined to serve as vital details for his future novel, "The Sun Shall Not Fade"(Quyosh qoraymas)." Every single work by Oybek reached the reader only after such immense labor and dedication. Said Ahmad explores the history of not only "The Sun Shall



Not Fade" but also the origins of "Navoi," "Sacred Blood" (Qutlug' qon), and "Breezes from the Golden Valley" (Oltin vodiyan shabadalar).

In the following section, the author introduces us to Gafur Gulyam, portraying him as far more than just a poet. The work masterfully depicts his ability to speak ceaselessly and charismatically on any subject, whether it be literature, history, or everyday philosophy. In the episode titled "Reportage at the Crossroads of Poetry" (Nazm chorrahasida reportaj), the author describes Gafur Gulyam's home as a true academy for poets like Hamid Gulyam, Mirmuhsin, Turob Tola, Asqar Muxtor, Ramz Bobojon, and Shuhrat. Gafur Gulyam had a great love for humor; on the days he composed poetry, he would never remain serious, spending the entire day joking. He possessed a keen intuition for the poetic brilliance of his peers. For instance, he remarked of other great writers: "Oybek captures thought on a grand scale; his novel "Navoi" shows his creativity in full bloom and his intellect at its peak. Abdulla [Qahhor] can condense what others say in a page into a single sentence. Shaykhzoda's poems are bursting with wisdom, and reading Mirtemir's work brings me pure joy—he writes with a leisurely, tender grace."

Furthermore, the book explores the history behind Gafur Gulyam's famous work, "The Mischievous Boy" (Shum bola). It reveals that the author's childhood friend, the journalist and master stenographer Shoahmad Shoahmedov, played a significant role in its creation. He was the one who first encouraged Gulyam to write the story and meticulously transcribed the words as the author spoke them aloud. It is no exaggeration to say that "The Mischievous Boy" brought Gafur Gulyam worldwide fame. The fact that the story was passed from hand to hand as soon as each issue of the Mushtum magazine was published serves as clear evidence. This work held a special place in the author's heart; he would often flip through its pages and chuckle to himself. The narrative also touches upon Gafur Gulyam's relationship with his wife, Muharram opa. Even while traveling, he constantly thought of her. In Samarkand, he would search the markets for traditional oil (juvoz yog'i), and if he found himself in Margilan, he would fill a basket with local peaches (luchchak) and fly back by plane, even if he had arrived by car. Whenever he upset Muharram opa, he would playfully raise an eyebrow, smile, and say, "You are my own," to reconcile. It is precisely this warmth, these immortal memories, and this profound loyalty that explain why a large portion of the book is dedicated to Gafur Gulyam.

Abdulla Qahhor holds a significant place in Said Ahmad's memoirs, as he played a pivotal role in Said Ahmad's entry into the world of literature. Although Qahhor was a stern critic of Said Ahmad's early stories, his critiques served as the very foundation upon which Said Ahmad built his career as a renowned writer. When Qahhor's review of Said Ahmad's first collection, "Tortiq" (The Gift), was published in the journal O'zbekiston adabiyoti va san'ati, Said Ahmad was so overwhelmed by the critique that he felt dizzy and had to sit down. Qahhor had offered no empty praise for the sake of kindness; however, Said Ahmad later realized that every word of that critique was a hundred percent accurate. At that time, in his own words, he was still a "mere infant in the world of writing." Thus, Abdulla Qahhor became his lifelong mentor.

When writing about Qahhor, Said Ahmad required no documents or records; their thirty-five years of shared travels and experiences, along with fifty years of devotedly reading Qahhor's books, were permanently etched in his memory. Abdulla Qahhor was a man whose face would light up with joy upon discovering a masterpiece in literature. He was equally moved by scientific progress. In fact, on the day Yuri Gagarin flew into space, Qahhor hosted a celebratory meal (osh) for everyone under the ancient plane tree in the Writers' Garden, being the first to proclaim it as "an incomparable victory of human intellect." In Abdulla Qahhor's works, not even a single comma can be moved. Like a master jeweler, he crafted every word with tireless patience and precision. This is why Said Ahmad kept the draft of Qahhor's story "The Bolsheviks" as a personal textbook. Qahhor had edited it so extensively that the five-page story



was the result of a hundred and fifty pages of drafts. He strove for extreme brevity, ensuring the story was read with a single breath and a unified rhythm. Therefore, Abdulla Qahhor's stories cannot simply be read; they must be studied and analyzed with the utmost attention.

In the section of the work titled 'Topganlarim' (What I Have Found), the author reflects on the unique talents of renowned poets and writers such as Utkir Hoshimov, Nemat Aminov, Toghay Murod, Nosir Fozilov, Ozod Sharafiddinov, and Anvar Obidjon. For instance, he describes Utkir Hoshimov as a true master of the word, offering high praise for his masterpiece, 'Dunyoning Ishlari' (The Affairs of the World).

He characterizes Nemat Aminov as a 'knight of the word,' ranking his novel 'Yolg'onchi Farishtalar' (Lying Angels) as a satirical work of exceptional skill, second only to Ghafur Ghulom's 'Shum Bola' (The Mischievous Boy). The author marvels at how such immense talent blossomed in a boy born in the remote Romitan district of Bukhara, who once took turns with his blacksmith father striking the anvil.

Regarding Toghay Murod, the author notes that he did not merely enter literature—he burst into it with a fiery passion, capturing the authentic Uzbek spirit in his characters much like Abdulla Qodiriy. He masterfully describes how reading Toghay Murod's 'Ot Kishnagan Oqshom' (The Evening the Horse Neighed) left him lost in thought, as if listening to a poignant, soulful melody.

Writing about Nosir Fozilov, the author remarks that his works transport the reader back to childhood memories, bringing the cool breeze of the hills and the tranquil rhythm of village life to the soul. He poignantly describes Fozilov as a vital link in the chain of friendship connecting Kazakh and Uzbek literatures.

Conclusion: "Said Ahmad's work, 'Yo'qotganlarim va Topganlarim' (What I Have Lost and What I Have Found), stands as a grand treasury of our literature. Within its pages, the unique habits and undiscovered facets of many writers are portrayed with exceptional skill. Reading this work allows us to not only gain a deeper understanding of these authors but also to sense the socio-political atmosphere of that era and draw profound personal conclusions. This masterpiece vividly illustrates the immense labor and dedication required to bring a simple book into existence. It is a work that cannot be read with a single emotion; it compels the reader to laugh, to weep, and to drift into deep reflection. It is for this reason that Said Ahmad's work remains a timeless favorite, passed down through generations of readers."

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