



THE AUTOBIOGRAPHICAL FEATURES OF THE NOVEL "TURTKUCHA" ("FOUR CROSSROADS")

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Annotation: In this article, we attempted to analyze the novel "To'rtko'cha" by the multifaceted creator and master Ulugbek Hamdam using the biographical method. In his own words, he assessed that a writer should be "the translator of the era" and "the physician who diagnoses the pulse of society with his finger". We approached the literary work from a practical and theoretical perspective through the personality of the creator. We thoroughly analyzed the literary images, their prototypes in real life, the reasons for creating the work, the author's mastery of depiction and attitude towards the era, and the use of motifs.

Key words: biographical method, analysis, plot, autobiographical work, modern novel, masterpiece, main character, manuscripts, motif, image, portrait of the era, character.

Introduction

When the era, human genius, and the needs of the environment converge at a single point, great geniuses of society emerge. Talent that appears at the point of change rises and becomes an example for others. In this article, we attempted to analyze the novel "To'rtko'cha" ("Four Streets") by the multifaceted writer Ulugbek Hamdam, who, in his own words, assessed that a writer should be "the translator of the era" and "a physician who can diagnose by putting their finger on the pulse of society". Using the biographical method in analyzing the work makes our task easier. Ulugbek Hamdam is from Mingtepa in the valley, and he is one of the progressive individuals of our time. This is because, as an intellectual who has his own opinions about any social environment, era, state conditions, and social changes, he can express them openly and clearly. The author has found a place in readers' hearts through his numerous novels, novellas, short stories, and poetic works.

We examined the writer's main principles in writing the work. We analyzed his literary language features and descriptive skills. We aimed to determine the author's views on moral and aesthetic values and the importance of the work in the current process of globalization. We also studied the autobiographical aspects of the work.

In this autobiographical work, the author strives to provide a consistent narrative of his life. There is a distinction between the literary protagonist depicted in the work and the real-life author. The writer reworks and literarily recreates real people and their destinies from life. The protagonist speaks as the creator's "I". In this article, we will examine the extent to which the "author-work" relationship is scientifically illuminated. There are various stages in the formation of personality. During these stages, a person gradually begins to develop physically, spiritually, and mentally. Similarly, society has undergone various paths of development since its inception. "To'rtko'cha" is a modern autobiographical novel that reflects our country's colonial period, years of independence, and present day. At the same time, it serves as a logical continuation of the novel "Muvozanat" (Equilibrium).

The work consists of short stories, which the author has skillfully strung together like beads on a thread. Naming each story ensures the systematic nature of the work and aids in easy recall. The novel's plot is imbued with feelings such as openness, truthfulness, patriotism, love, and hatred.

The title of the novel immediately captures our attention, as a very captivating name has been chosen. The number four is widely used in our social life: four seasons, four cardinal directions, four weeks in a month. In Islamic mythology, there are four angels who will exist until the end of the world: Gabriel, Israfil, Michael, and Azrael. In our religion, there are four great caliphs: Abu Bakr Siddiq, Umar, Uthman, and Ali. The four paths in Sufism are: Sharia, tariqa, enlightenment, and truth. The four sacred books are: the Qur'an, the Bible, the Torah, and the Psalms. There are four schools of Islamic jurisprudence: Hanafi, Shafi'i, Hanbali, and Maliki. The number four is also present in our prayers: elders pray for the four limbs (hands, feet, eyes, ears) to be healthy. This, of course, is not without reason. In the Avesta, there are four sacred elements: water, earth, air, and fire. In medicine, we know from the works of Ibn Sino that there are four temperaments and four humors related to these elements. These facts demonstrate how significant the number four is in our lives. We would not be mistaken to say that Ulugbek Hamdam, knowing the meanings behind this number, gave the work the title "To'rtko'cha" "Finally, that day arrived - the time to bid farewell to the beloved village and take the first step into a free, independent life to become a writer. That's why Ulmas, at the break of dawn, walked towards the bus stop - the four-way intersection, carrying a large suitcase left by his brother, stuffed with books, notebooks, clothes, bread, and dried fruits" [4:10].

These sentences alone provide us with a concise summary of the book's title. It's no coincidence that Ulmas, who is about to leave the village, sets out early at dawn. Elders have taught that dawn is the beginning of a new day, and if you rise early, your day will be blessed. The author associates the dawn of Ulmas's life with his first step from adolescence into adulthood. At the beginning of the work, the path Ulmas takes symbolizes the first crossroads of life. His decision is clear - to become a writer. Until he reaches this goal, this path will test him with its ups and downs. And it is precisely these paths that turn him into a writer over the years. The four streets in this work can be understood as the different paths of fate that emerge in every person's life. On which street was a person born, and which path are they walking? Are they fulfilling their mission on this road? The question of how well they are managing this arises naturally. At the end of the work, anxiety grows about where these paths lead: tranquility, catastrophe, perfection, or decline? One Ulmas now becomes a symbol of the state. The mature period of one enlightened person is now compared to a country living through a transition period. Did that country truly stand on its feet? Which way is it going? The roads we have traversed have shown us their mistakes. Now, which path should we follow? These are questions that every person in our society should contemplate and reason about.

The creator also gives his own answer - we need to create our own way. When you think about it, it has a very powerful power, and to be able to say this is really courageous. As a solution, this proposal can be considered a wonderful turn in literature. At this point, it should be said that the life of society and its people depend on this path. It is hoped that the leader on this path will choose the right path after Ibod Kalonov. It encourages people to draw

conclusions from past actions and take a step forward from mistakes". With all my people, good and bad, healthy and ill!" [4:540]

In the development of Ulugbek Hamdam as a skilled writer, along with the great representatives of our literature, there is also the influence of representatives of world literature. Alp Er Tunga, Mavlana Jalal ad-Din Rumi, Navoi, Shaybani Khan, Babur, Mahtumkuli, Mukumi, Behbudi, Fitrat, Chulpon; We understand by mentioning Aesop, Sophocles, and Shakespeare. "Everyone glorifies their history, but there is no such rich history as our country, no such great scholars as our ancestors".[1] We found it appropriate to cite these thoughts, emphasized by the head of our state.

In the work, there are still characters like Iskandars among us, Zafar brothers, Erali and Nazirs; the tragedy of Ochil, Murod, Aunt Nasiba, and Teacher Rahmatjon; and his students who love knowledge like himself - Ibrahim, Osiya, and simple-hearted Hasans. "Muvozanat", which first appeared in 2003, remains full of debates and has not lost its value even after twenty-one years. As its logical continuation and the culmination of a generational change, the work "To'rtko'cha" was created. The author himself expresses the following thoughts about the creation of the work: "It was created due to the need to complete the previously unfinished work "Muvozanat", to restore parts that were not published, cut, and lost during that period, to fill in places that could not be printed, to continue the theme, and to conclude the era. Although the characters are not entirely repeated in these two works, we can call it a novel-dilogy, considering that it reflects a period, generalized images of millions of people in it, life prototypes, and the socio-political, religious-cultural life of the transition period".

The language of the book is simple, fluent, and readable, so that any reader can read and understand it. The vitality of the conversations, inner thoughts, and descriptions in the work keeps us glued to the book. The writer has compiled in the work the events he experienced, witnessed, and observed during various periods of his life, the life philosophies he understood, and sometimes imaginary truths. The creator has been able to fully depict the difficult lifestyle of the early years of independence, the remnants of socialism, and the "sacrifices" made. We can evaluate the novel "To'rtko'cha" as a masterpiece created by a person who lived in a difficult time, who did not lose his humanity even though life kicked him like a ball and tested him with fraudsters.

Main part:

The writers cannot be indifferent to the times. In "To'rtko'cha", Ulugbek Hamdam described the processes before and after independence from the perspective of the spirit of the time. From the statistical data written on the papers, we cannot find the spirit, mood, feelings, tears of the historical period. This environment reaches us through writings, writings, scientific and literary works. We can clearly see this in "To'rtko'cha". In our modern literature, the creator introduces excerpts from his life and prototypes into his works. In this way, the creator tries to convey to the reader the thoughts he wants to express. "The highest dream of a person is the dream of childhood. The happiest person is the one who has achieved his childhood dream". Dreaming is the force that drives a person to action. Recalling his memories of becoming a writer, he said that he had this intention from the age of five in the show "My Tracks". Ulugbek Hamdam attributes his dream of becoming a writer to Ulmas. Immortal was the main character in the work, and his highest goal was to become a writer. "They have an abundance of books and magazines at home, read a lot by all the family members, hundreds of neighbors, and it's secret when discussed next to them in the same

way, maybe it's magic when their parents often read books to their children and tell them about what they read with enthusiasm", he writes about the buds of his dreams, "the most loved thing was the book", "a young man who has dreamed of "being a writer" since he knew his mind".

The book was the one he loved most, and throughout the work, the writer clearly showed that no evil comes from a person in stories such as "Askarilik", "Mustaqillik", "Ustoz", "Zulayho va Zulfiyalar", "Buyurtma asar". Despite the worries of life, the difficulties of life, and the turmoil of the social environment, Ulmas did not betray himself, his conscience, his dreams, his humanity, and his people. "All right, let me think a little. Because I'm not ready yet, I have to work on myself". [4:18] He refused the Soviet major. He refuses to set an example for everyone, to become honest, a master of his craft, a person who works for the socialist state, the party and the Soviet people. The fact that Ulugov was able to refuse to join the Communists after several deaths during his military years and his "gifted" life after a fight shows that he was a courageous person from his youth. Moreover, he did not fill his mind and heart with ideas instilled by others, but he himself did not fully understand them. He has his own life, his own thoughts. I believe that having an independent opinion is very important in our time. The reason is that if a person does not think freely, if they do not have their own opinion, tomorrow they will be controlled by others.

"He will no longer meddle in the affairs of his kinsmen, no, never! It's a crime! He's a bit of a cross-eyed, but he'll stop where he comes in, that's all. Let him forgive me for coming in! May life lead us intellectuals to such paths. To hell with life, it's a curve! May the life be lost; the scientist has been made a merchant!" [4:80] Although he was among the intelligentsia, Ulmas, who was involved in this work, did not die on this path. He saved himself. The people did not pay the debt of their house by selling their spiritual world. Although he worked hard and had nothing to eat but he survived this disgust. Today, people are doing everything they can to make a living.

If one person walks with a clear conscience, another goes to the dark side of this street, unfortunately. And Erali, the friend of Immortal, profits more than he earned from this business. The slogan of the environment is condemned in the work. These aspects also indicate that we need to go on a new and bright path. If we look at the history of manuscripts, the originals of many of our works, unfortunately, are kept in the funds of foreign libraries. The answer to the question "Why?" we found in the process of lessons and questions and answers with professor Marguba Abdullaeva. Travelers and scholars who traveled on caravan routes until the 15th century AD bought many masterpieces of manuscripts from representatives of the peoples of the East for bread. They did it to survive. Therefore, this livelihood has caused people to deviate from the path since ancient times. And during the transition period? It will only come from those who are enslaved to their lusts, like the Erali among us, who are still carrying on this vile work. Unfortunately, they are among us.

"No, I won't write! I will not write this novel, even if I know that they will scatter gold on my head for writing it, and that they will be dismissed or forgotten for not writing it" [4:233]. These phrases are the words of our hero who refused to write an ordered work. The situation is illuminated in the play through the motif of a dream. Ochil Ulmas, who was martyred in the events of Andijan, appears in a state of tears, pain, rebellion, and dissatisfaction. This motive served to increase the value of the work as the main reason for Ulugov's decision. The vitality of the "Ordered Work", Ulugbek Hamdam's position as a creator

in the process “Is there a balance in the Four Streets? A conversation with Ulugbek Hamdam about the 30-year history of Uzbekistan” we can get a more complete and detailed answer in his interview [7].

As further evidence of the work’s autobiographical nature, we can consider Osiyo, a student of Ulmas. Imagine the situation where he quit his job due to intolerance of injustice, wandered jobless for months, and couldn’t secure employment without a bribe at the academic institution where he studied, ultimately tearing his bachelor’s and master’s diplomas in half and throwing them at the university gates. Put yourself in Osiyo’s place. How would you have acted? Would you have endured such hardships for your teacher? You witness those vices like corruption and nepotism in society persist despite all efforts to combat them. This is just one example; consider how this vice manifests in schools, kindergartens, workplaces, and educational institutions. The conclusion is yours to draw. “Useless Diploma” was written to convey this idea. Regrettably, even today, there are lawyers, military personnel, and educators among us who drive taxis to support their families.

Ulugbek Hamdam was among the “first swallows” sent to study in Konya, Turkey in 1992-1993, along with his friends Muzaffar, Abdumurod, and Valijon (Ulmas). Through the story “Do’ppi” [4:43], which embodies the national pride of Uzbeks, the writer reflected on the importance, history, role, meaning, and essence of this headwear - now worn only on holidays or celebrations - through dialogues with the dormitory manager. He explained that the four symbols on the four sides of the skullcap represent Homeland, language, religion, and nation. He further writes that Kazakh, Tajik, Turkmen, Kyrgyz, and Karakalpak students wore their unique skullcaps to support the Uzbeks. This, along with a sense of patriotism, demonstrates the close and warm relations we share with fraternal peoples. The author attempted to convey how a single skullcap encapsulates so many sacred values inherent to Uzbeks, and he succeeded in doing so.

We know that “reality is an aesthetic category characterized by assimilation and change only in an literary way” [2:149]. Ulugbek Hamdam, who was able to gather his literary aesthetic goal from real life into a book in the form of an image, illuminates the fate of “Einstein” among the people on the example of the teacher of mathematics in the village Rahmatjon aka. The situation of society as a whole is described through the example of rural life from the language of a teacher who went to the Far East due to poverty. It tells the reader that issues such as debt, unemployment, poverty, shame, betrayal, hard work, and fraud continue, even though the country is free. Rahmatjon concludes with the tragic death of the teacher, who was forced to wipe the mirror in front of his second student. In our village, 80% of men from one mahalla went abroad to work to support their families. Among them are young men who have just graduated from school (including their brother and brother) and men over sixty. Like *Rahmatjon ustoz*, we saw and heard of young men who came home dead or became disabled for life. Ulugbek Hamdam introduced some scenes from his life path to Ochil. We can see this in the scenes where Ochil’s dream of becoming an architect from the age of five, the theft in the train, the insult received for the unpaid bus fare and the dream of study changed to work. As proof of this, we will cite an interview with Ulugbek Hamdam on the “Izlarim” program of the “MY5” channel [6].

The fate of Ochil, who went to black work because he couldn’t reach the girl he loved and wanted to become a scientist, tragically ends with the events of “Andijan” [4:184] and concludes his last word with “ayajon”. This page contains the bloody death of many Ochil who

have not yet seen life, who have not yet loved, who have not been able to read, who have not known what their fault is. "Blood came from the mouth of the hungry man. The pure word "Laylo" that flew from his lips was soaked in red blood", he said, skillfully describing pure love and death. [4:191] He shows his literary and aesthetic purpose in these sentences. After the martyrdom of his nephew, we feel the love even more deeply than when he put a pen in Layla's hand and wrote a letter to Ochil's death. Through the motif of the letter, the love of young people is shown. We usually read that the letter was written to the lover's mistress or the mistress's mistress to this day. In "Bygone Days", Kumush's beautiful letter to Otabek was considered the best of all novels to this day. Ulugbek Hamdam made a breakthrough here, now the beloved is writing a letter to the soul of the lover. In doing so, he seems to alleviate his love pain. *Laylo* shows that there is still loyalty to love in life when she says that her hair is disheveled after years, but her eyes have a new and very natural meaning. What is the level of love among today's youth? How many years or months do their love relationships last? Our young people are modern, they don't write letters as they used to. They're limited to text messages. *Laylo* is a unique generation who wrote a letter on paper and waited for an answer.

The writer incorporates his brother, who lost balance in his family life, into his novels "Muvozanat" (Equilibrium) and "To'rtko'cha" (Four Streets). After the death of his son (Ochil), Uktam (whose name in real life was Oybek) withdrew from worldly affairs. The writer memorializes him as a symbol of justice and exclaims, "Brother, forgive me!" Oybek is the exact prototype of his brother Uktam in real life. [6]

We, people from the valley, usually call our mother "aya" or "buvi" (grandmother). The writer introduces his grandmother *Havvo aya* into the novel as *Oydin buvi*. He also writes about his grandmother's visits to Tashkent and taking her to Turkey for medical treatment. We can consider the fact that he writes about the qualities he inherited from his mother as a factor in determining the autobiographical nature of the work.

The writer mentions in "*Izlarim*" (My Tracks) that his classmate and fellow villager Hasan is exactly the same as his real-life friend Hasan. The alfalfa incident mentioned there illustrates the living conditions of people at that time. Years later, he sees "Yarador qush tushlari" (Dreams of a Wounded Bird), which was gifted to his classmates, placed under the table leg. Ulmas is saddened to see that the book is still useless to his fellow villagers. He laments that the fates written in the book are those of the village people, and that they are indifferent to their own tragedies. The life of his fellow villagers, who valued a bundle of alfalfa more than a book written about their own fate, is also proof of the work's authenticity. Thus, this novel is even more valuable to the reader due to its true-to-life nature.

Conclusion

The work reflects the political, social, and spiritual life that followed the collapse of the great union of the era and the emerging states. The literary image of the period is masterfully depicted. It portrays the reflection of the era in which we lived and continue to live. "Created out of the need to know, understand, and feel the epoch" [5], this work emerged during the transition of eras, times, generations, values, and worldviews. We have witnessed that the writer recorded his experiences, feelings, and lived realities. Qozoqboy Yuldosh, commenting on the novel's authenticity, says: "The main character of the novel, Ulmas, and the surrounding characters are people living amidst good and bad situations that each of us, dealing with today's problems, encounters in our daily lives. It is precisely this aspect that enhances the work's vitality and makes it relatable to the reader". [4:4]. The causes and

consequences of contemporary issues are presented through various situations, along with suggestions and solutions. The writer has adequately responded to the societal circumstances. Objectively assessing these situations requires great courage, and Ulugbek Hamdam demonstrated more than necessary. He created a monument in the form of a book for an era. He called on people to be vigilant. Understanding the truth and philosophy of life, he was able to literarily transform it with mastery. "Seeing the aspect of life that others couldn't see is talent. Merely describing things as they were seen is a lack of talent. True talent finds what others have not seen and depicts where that thing can lead an individual, a nation, or even a society. In scientific terms, it transforms the truth of life into a literary truth".[3]. Every time you read this work, which embodies the passion of the heart, its anguish and dreams, you rediscover it anew. Reading it at twenty yields different insights than reading it at thirty, as you draw fresh conclusions each time. This work leaves a vivid impression of the Uzbek people's past and present, offering a clear portrayal of their life, inner experiences, thoughts, and way of living.

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