



ARTISTIC AND AESTHETIC REFLECTION OF THE TRAGEDY OF THE AFGHAN WAR IN UZBEK LITERATURE

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Annotatsiya. This article examines the impact of the tragedy of the Afghan War on our national literature, the content of works written on this topic. The fate of the characters, the psychological state of the works about the Afghan War, and the person of the war are discussed. The horrors of the tragedy are thoroughly analyzed through the novels, stories, and memoirs of writers who witnessed them with their own eyes.

Key words. War literature, Afghan tragedy, military-field novel, adventure-thriller, front-line, man of war

Introduction. The famous writer Otkir Hoshimov, writing about wars in "Notebook Marginal Notes," recalls: "At meetings, they often ask one question. "You haven't seen a war, why do you write so much about war?" A reasonable question. But what to do if the history of mankind itself consists of the history of wars? In fairy tales - war. In epics - war. In movies - war... War of classes. Civil war. War of countries. World war..." The author continues his thoughts and makes several thoughts. "There is no better war. But the most terrible war is civil war. Because it is passed down from generation to generation as an "inheritance" and lasts forever!" [1; 159] – it is not surprising that Utkir Hoshimov was talking about the Afghan war. This war, passed down from generation to generation, is one of the most painful and deeply analyzed areas in world literature. It is no secret that many works have been created about it. Representatives of different nations have tried to illuminate the ideas of human depression, forgiveness, remorse and purification through their works about their national tragedies.

Methods. The article uses analytical, biographical, and bibliographic methods. The works are compared using the historical-comparative method. The psychological states of the characters are studied using the psychological analysis method.

Results. In the 80s of the last century, a terrible event occurred that shook not only our continent, but also the whole world. Although it officially ended in the early 90s, the wound it inflicted on the hearts of people and the world community has not yet fully healed. This was the Afghan war, which was waged under the name "International War". The Afghan war caused huge losses to humanity. Several scientific, journalistic and artistic works were written about the war. The tragedies of this war did not bypass the hearts of Uzbek writers. In documentary works about the Afghan tragedy, Gafur Pulatov mentions the damage of the war in the introduction to the military-field novel "The wail of Herirud" as follows: "During this period, the Soviets lost 118 aircraft, 333 helicopters, 147 tanks, 1314 armored vehicles, 433 mortars, and 11369 trucks" [2; 3] This is only the damage suffered by the former Soviet Union from a technical point of view. The most terrible thing is that this tragedy took the lives of thousands of people. Gafur Pulatov continues his thought, emphasizing that 14453 people died as a result of "selfless assistance", 11549 of whom were ordinary soldiers and

sergeants. It took the lives of one and a half million Afghan citizens. The sad part is that almost all of them were ordinary citizens.

Another piece of information can be cited based on Internet data. The article "Afghan War" on Wikipedia.org states: "According to statistics provided by Afghan President Najibullah in 1988, 243,900 people died in the war. Of these, 35,700 were women and 20,700 were children. The rest were military personnel and civilian men. 77,000 were wounded or disabled. US sources indicate that one million people died in the Soviet-Afghan War. Ahmad Shah Massoud reported that one and a half million people died and five million fled the country. However, the Afghan government now claims that 330,000 Afghans died in the ten-year war"[3]. This information is only about those who lost their lives. The worst part is that historical documents do not contain any information about the parents, children, and spouses of soldiers who died in the war. Such sad information is only found in works of art. Documents contain information about the war and its consequences. We can only learn about the backside, the front line, and the tragedies of the war from works of art. There are soldiers who died in battle, and there are soldiers and servicemen who returned from the battle, healthy or disabled. People who return may physically return from the war, but they remain spiritually on the battlefields. They remain, in the words of Nazar Eshonkul, "war people," or in the words of Kuchkor Norqobil, "we did not return from the battle."

Any war may end in a few months or a few years, but the losses of war, the legacy it leaves for generations, and the painful scars it leaves in the hearts of humanity will never end. It is possible to convey such suffering to readers through the works of writers, thereby instilling hatred for war in the hearts of the younger generation, making peace possible, and instilling in them what a great blessing peace is.

Discussion. Let's start with examples of world literature written on this topic. Belarusian writer, Nobel Prize winner Svetlana Alexievich's "Zinky boys"[4; 15] can be said to be one of the first documentary works written about the Afghan tragedy. As the author herself noted: "I was trying to present not the history of the war itself, but the history of feelings," it is clear that the work is not about war, battles, and battles, but about the feelings that arose through it, the consequences of the war. Like the writer's previous work "War's Unwomanly Face", the story "Zinky boys" is also written in the epistolary genre, that is, consists of letters. Summarizing many opinions expressed about the work, it can be said that the work consists of letters, and therefore is based on reality. However, it is said that it is not very artistically thorough. Let us recall Gafur Pulatov's brief opinion about this work: "Although the scenes described in the story attract the reader to serious thinking, the artistic process in the work is not worthy of praise" [5; 3]. Despite this, a number of plays and documentaries were shot based on the work. According to some information, the book caused various controversies, and the author was accused of "slander" and "insulting the honor of soldiers". All these controversies and opinions expressed do not diminish the importance of the work, as the saying goes, "a stone is thrown at a fruit tree", on the contrary, they show that the story attracted public attention. Another Russian journalist, Artyom Borovik's work "Secret War" [5; 30] or "Secret War: A Russian Journalist's Story of the Soviet War in Afghanistan" is one of the most important documentary and publicistic books written about the Afghan War. In the work, the author depicts war not as simple propaganda or heroism, but as a tragedy that gnaws at the human psyche. The journalist, as

a correspondent who is a direct witness on the battlefield, reveals the lives of soldiers, their fears, mental anguish, and the hidden truths of war. From a scientific point of view, "The Secret War" is a vivid example of war journalism and documentary prose. In the work, historical reality is transformed into a human tragedy. The author shows that the Afghan tragedy is not only a military, but also a moral defeat. In this respect, the work is close in theme and spirit to Svetlana Alekseevich's book "Zinky boys."

The life of the Afghan-American writer Khalid Hosseini during this period is about the people who lived there, the miserable fate of women, the difficult youth of children, and the emigrants who left their homeland. Three works were published in succession: "Kite runner"[7], "A Thousand Splendid Suns"[8], and "And the Mountains Echoed"[9]. The significance of these works is that the author wrote about what he saw and experienced in his homeland, the events he experienced, and his adolescence during the war. The first novel, "Kite runner", is told in the language of the main character, Amir. The events of the work take place against the background of Amir's childhood, the beginning of the Afghan tragedy, their migration to America, and the hero's recognition as a writer. In this work, the author compares the period before the war, during the war, and after, when he returned to Afghanistan, and the reader is left with vivid images.

The second work, the novel "A Thousand Splendid Suns" is also an artistic reflection of this tragedy. In the novel, there are such sentences from the poem "Kabul" by the Azerbaijani poet Saib Tabrizi:

Every roof of Chulganur is in the vast expanse of the ocean.

The rays of a thousand suns shine on every wall!

It is no secret that the land where a thousand suns shone was once a place of culture and enlightenment. However, today, due to the war, this country has become a hotbed of ignorance and evil, and many works have been written about this. The novel "Running After the Wind" and its logical (thematic) continuation "A Thousand Suns" are among them. Among these works, the novel "A Thousand Suns" is of particular note. This work is sharply different from the others in its unique narrative rhythm, range of characters, plot elements, the period it covers, and the diversity of topics. If we say that "Kite runner" is about the "fate of men," "A Thousand Splendid Suns" is about the fate of "women." Therefore, it is appropriate to analyze and classify this work, talk about the scenes of war in it, and the fate of people who lived during this period.

Khalid Husayni's third work, "And the Mountains Echoed," is also a thematic continuation of his previous novels and is about heroes whose lives were ruined by war. While in his previous works, a single hero moves along the plot line, this work, based on the fate of not one, but several heroes, makes the reader think about how much the war changed the society in which they lived, the social environment surrounding them.

We first touched on the thoughts of Otkir Hoshimov. Although the writer did not directly participate in the war, he was able to write excellent works about it. His work "Between Two Doors" illuminates the fate of people during World War II, while his work "Lifes Passed in a Dream"[10] artistically illuminates the aftermath of the war and the impact of the tragedy on the fate of ordinary people through the fate of the "international warrior" Rustam. It is enough to quote Ozod Sharafiddinov's opinion about the novel: "Lifes Passed in a Dream" is a work written with deep pain. In it, we see that the author's views on life have deepened, he draws very instructive and truthful generalizations from his observations, and he goes deeper into the

spiritual world of man than in other works"[11; 45]. Another idea: . The novel "Lifes Passed in a Dream" reflects the intellectual and psychological evolution of the war participants, and through the experiences of young heroes who realize that the war is based on economic and political interests, the inverse essence between ideology and the reality of life is revealed" [12; 17] - writes Doctor of Philology Abdugupir Kasimov in one of his articles.

Abdurashid Normurodov's novel "Bloody Blankets" [13; 3] was also published in 1991, before the wounds of the war had yet to heal. Although the author did not take up arms on the battlefields, it is fair to say that the work is artistically perfect. The author's preface to the work also explains the reasons for writing the novel and what it expresses: "The truth about Afghanistan was not spoken in three or four lines of tearful poems, not on pulpits, but in the bloodthirsty tears of the mothers of the martyred soldiers, in the suffering they endured day and night, day and night. It was reflected in the painful gazes of the crippled soldiers, as if asking, "What was my sin?"" If you talk to any specialist or person about the Afghan war and its tragedies, regardless of their field of activity, the question that comes to mind is Isokjon Nishonov's "Afghan Wind" [14]? Of course, it is impossible to avoid the novel "Afghan Wind" on this topic. The work is a novel-series that does not describe the events of the war, but the consequences of the tragedy, the events that have occurred since then to the present day. "Afghan Wind" is one of the largest examples of Uzbek war prose in the adventure-publicistic direction. Along with the depiction of the battle, the work also artistically interprets the issues of fear, memory, ideology, homeland and humanity. Currently, the 16th part of the work has been published, and the German version of the work has been published by the German publishing house "Schlosser" and is available to readers around the world.

Another war participant, both a poet and a prose writer, is Nabi Jalaluddin. The author's stories, such as "The Color of Death", "War", "The continuation of the war", "I love you, life", "Separation", describe the trying days and hardships that befell our people during the years of the Afghan tragedy: tragic scenes on the war fronts, the destructive and harmful consequences of war. His story "The Color of Death" [15] was recognized by Primkul Kadyrov after it was published in the magazine "Sharq Yulduzi". The very title of the story "The Color of Death" excites the reader's consciousness more than any of his other works. In the introduction to the work, the author addresses the reader with this question. And throughout the events of the work, as he answers this question, he describes the horror of war through the eyes of people who died in the war.

At this point, although it is not a work of fiction or a novel, it is worth briefly mentioning Abdugafur Iskandar's memoir-essay "Afghan tola fig'onim" [16; 50]. In the work, the author describes the horror of the Afghan war through his own experiences and memories. The main idea of the work is to show that the war was a mistake of the USSR policy, and that ordinary people, especially mothers and families, suffered the most from it. In this work, written in a semi-biographical spirit, the author tells about his mother, his friends who died in the war, and his Afghan memories, and calls for the appreciation of life. The style of the work is sincere and poetic, and it is dominated by feelings of hatred, humanity, and kindness towards the war. The author recalls that a simple word was the reason for his departure to Afghanistan, and recalls the Soviet ideology that was instilled in his mind before the trip - the party, cotton policy, and the misconceptions about the Jadids. He also clearly notes that he was sent to war on February 18, 1986.

The chapters of the novel also serve to reveal the essence of the war. In particular, the chapter entitled "Dishonorable Task" itself expresses the attitude towards the war. The work also contains aspects similar to "The wail of Herirud": the humiliation of new soldiers by "demolition men", distrust of Muslim soldiers, and internal conflicts are described.

The author also recalls with pity the fate of his friends who died in the war - Ismadiyor and Shukrullo. Although Ismadiyor received an award for his courage, he was killed by a landmine, and Shukrullo was unable to return to his homeland. The hero hides from his loved ones that he is in Afghanistan and pretends to be serving in Mongolia.

Along with the image of war, the image of the Mother also occupies a central place in the work. The motif of the letter expresses longing, affection, and human ties. The author interprets the letter as the most sincere sign of the human heart. At the same time, he suffers from the fact that he went to Afghanistan as an invader and realizes that in reality, not the Afghans, but the war itself is the enemy.

The novel also impressively depicts the Afghan nature, wind, fear, and mental trauma. Fear is interpreted as the "traitor within," and this situation is harmonized with the verses of Shavkat Rahmon. Although the war lasts a year and a half, its horror remains in the hero's dreams and memories for a lifetime.

At the end of the work, the author says that there are still many unanswered questions about this "glorious and shameless war." Finally, through a story taken from the work of the Turkish writer Ilhan Yordamchi, "Who are you?", he gives a philosophical conclusion to the issues of homeland, sacrifice and courage.

It is difficult to list the works written about the Afghan war, because the horrors of this war have turned into an incurable wound in the hearts of people. However, let's talk about another military-field novel on this topic. The works "The Cry of Herirud", "The Bamiyan Landscape", "The Ghosts of the Indian Moon" and "The Treasure of the Pushtins" by the writer Gafur Pulatov are also dedicated to the problems of this Afghan war. Let's talk about one of these novels, "The Cry of Herirud" [17; 5]. The work was originally published in 2005, and in 2015 it was declared the best work of the year by the magazine "World Literature". In 2019, several parts of the work were published in Russian in the magazine "Star of the East". In 2021, it caught the attention of American literary critics and a major article about the work was published in the journal "The American Journal of Science and Education Innovations", making the content of the novel known to the American literary, social, and educational development communities. In 2024, the full book of the work in Russian was made available to readers by the publishing house "Qamar Media".

It was revised, supplemented and published 7 times in 2005-2022. Currently, work is underway on the English version of the work.

The difference between this novel and other works on this topic is that while many other works about the Afghan war are written based on statistical data heard from people who participated in the war, the writer is a direct participant in the war and experienced the events of the work. Since he was not around the war, but inside it, the events of the work are described realistically and truthfully (down to the numbers of military units, the distance between the units and their location).

Writing about the topic of war, and even writing about the Afghan war, talking about it or describing its horrors, is clearly more natural, more real, in other words, more perfect

than the rest. In 2021, the works in the "Writers Who Have Seen the War" series were published by Gafur Ghulam Publishing House. One of the writers who saw such a war, a participant in the Afghan War, a journalist who served in Uzbekistan is Kochkor Norkabil. Almost all of the writer's works cover the theme of war. His stories and short stories reflect the stories of participants in World War II ("Chingachkuk Baba", "The Beautiful Lies of Great Grandfathers", "The Pain of a Heavy Load", "Tell Me When the War is Over, I'll Come Back"), the afterlife of war veterans ("The Light in the Evening of Life", "My Dear, Smile", "Orphan Grandfather"), the horror of the Afghan tragedy ("The Cry Beyond the River", "Blood", "We Must Live Until Dawn", "Who Will Wake the Sun"), the life of soldiers ("Afghan: 2 Companies"), the fate of people who physically returned from the war but remained in the war spiritually ("Basingirash", "We Did Not Return from the Battle", "Love Returned from the Lake Old Man", "The Secret Under the Sky") [18]. The difference between the works of Kochkor Norqobil and other works of art on this topic is that the author describes the horrors of war from the inside. He expresses the events of the work not with the language or life of other characters, but with his own language, with the events he experienced. That is why the writer's stories and narratives are natural and lifelike.

Conclusion. Summarizing the above, it can be said that the tragedies of the Afghan war and the works written about it constitute a separate era, a separate category. Although the theme of the Afghan war is covered in different styles and artistic views, they are united by a single spiritual and philosophical point. This is the fact that war is a tragedy for humanity, that it leaves a heavy mark not only on the battlefield, but also on the human soul and the life of society. In these works, the authors describe war not simply as a historical event or military conflict, but as a complex social phenomenon that destroys the human psyche and undermines spiritual values. In the works, along with images of battle, weapons and the military environment, the inner world, fear, loneliness, homesickness and spiritual suffering of an ordinary soldier are brought to the center. In particular, the inability of people returning from the war to adapt to a peaceful life, dreams, memories and mental trauma reveal the long-lasting consequences of war. In this regard, in the work "Life in a Dream", the interpretation of war as a continuous horror like a "dream" in the human mind is vividly expressed, in "The wail of Herirud" the changes in the soldier's psyche and internal tragedies are vividly expressed, and in "My Afghan Full of Fig'onim" the bitter truths of war are vividly expressed through the author's personal memories.

In addition, the image of the mother and the motif of longing are of particular importance in these works. Through the mother's anguish for her child, letters, memories, and dream of returning home, it is shown that ordinary people suffered the greatest suffering of the war. The authors emphasize that not only soldiers, but also entire families and society were injured by the war. At the same time, in some works, the humane attitude towards the Afghan people, understanding the political essence of the war, and raising the question "who is the real enemy?" further deepen the philosophical layer of the works.

These works created a broad and multifaceted artistic interpretation of the theme of the Afghan War in Uzbek war prose. Through them, not only the external picture of the war was deeply illuminated, but also the traces it left on the human psyche, fear, suffering, regret and pangs of conscience. Therefore, these works are of particular importance in Uzbek

literature as important artistic examples of the anti-war spirit, psychological and publicistic direction.

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