

**THE IMAGE OF POSHSHO KHOLA — UZBEK MOTHERS IN OTKIR
HOSHIMOV'S STORY 'THE AFFAIRS OF THE WORLD'***Robiyabonu Maxmudova**Lecturer, Department of Russian Language and Literature,**Bukhara State Pedagogical Institute*

Abstract: Otkir Hoshimov's story "The Affairs of the World" is one of the masterpieces about motherhood in modern Uzbek literature. It creates a national symbol of the Uzbek mother. This article elucidates the image of the mother in the story through an analysis of the leading virtues characteristic of the nation.

Keywords: image, poetics, composition, story, the image of Poshsha Khola, creative laboratory, artistic coloring, letter.

The story "The Affairs of the World" holds a unique place not only in the works of Otkir Hoshimov but also in 20th-century Uzbek literature. This work is closely related to 20th-century Uzbek prose such as Oybek's "Childhood", G. Ghulom's "The Naughty Child", A. Qahhor's "Tales from the Past", and N. Safarov's "What I Have Seen and Experienced". At the same time, it reflects the spirit and high pathos found in Mirtemir's poems "My Mother" and "Mother", as well as A. Oripov's "Dear Mother", which stand out as important features. Indeed, the story centers on the unfulfilled duty of the child toward the mother, the resulting sorrow and regrets left in the heart, and the insatiable feeling of longing.

At the same time, "The Affairs of the World" presents a very clear and vivid depiction of scenes, people's appearances, and the colorful aspects of life. There are few works that portray the authentic conditions of Tashkent neighborhoods in the 1940s and 1970s, as well as the nature of its people, as skillfully and naturally as "The Affairs of the World."

According to literary scholar O. Duysenbaev, in Otkir Hoshimov's work, the story "The Affairs of the World" represents the climax of the writer's creation of the mother's image (1, 10). Indeed, this story has captured the hearts not only of Uzbek readers and literary critics but also of foreign literature enthusiasts. Writer Said Ahmad expressed the following thoughts about the story in his article "Creativity and Courage": "I would prefer to call 'The Affairs of the World' not a story but an epic. It reads like a song. While reading it, we think about our own mothers. A question and a concern persistently stand before us: have we at least repaid a fraction of the lifelong debts owed to our compassionate and enduring mothers?" (3, 10).

Literary scholar A. Rasulov writes: "It is necessary to study the poetics of 'The Affairs of the World' with particular care. The writer's skill, ingenuity, and innovations introduced into the nature of the story genre are clearly visible in the work, as even the essence of the smallest character is revealed with a single gesture, hint, or action. At first glance, 'The Affairs of the

World' may seem like a sentimental work. In reality, it is full of emotions but by no means sentimental" (2, 80).

Regarding the positive and humanistic qualities and virtues of this story, our literary scholars M. Qo'shjonov and O. Sharafiddinov have published separate reviews and articles.

Paying attention to the composition of the story, as the author emphasizes, the work consists of a diverse range of volumes, including large, small, and medium-sized independent stories, totaling 33 in number. In the introduction to the work, the author states: "This story is composed of large and small novellas. However, in all of them, there is the image of a dear person to me — my Mother. I have seen all these people with my own eyes. Only some of their names have been changed. The fate of these people is connected to my Mother in some way" (5, 5).

Thus, in terms of style, this story resembles autobiographical works such as Abdulla Qahhor's "Tales from the Past" and Nazir Safarov's "Navruz". The image of the author's mother, Poshsha Khola, serves as the lifeblood of the story, around which nearly 20 mother figures are connected. However, all events and images of mothers intersect at one point — the image of Poshsha Khola.

Renowned literary scholar A. Rasulov writes in his book "The Esteemed Writer" about the writing history of the story "Havas" in "The Affairs of the World":

"After listening to 'Havas', I said, 'Otkirjon, I recognized the mother, your traveling friend, and his 'punk' sons. It's alright if their names remain 'fictional.' But I kindly ask you to write my mother by her real name and call her Mehri Khola; it would become a memorable tribute. Moreover, my Mehri Khola and your Poshsha Khola were very close and compassionate."

A few years after "The Affairs of the World" was written, my mother — Mehri Khola — also passed away. Whenever I read "Havas", I want to gently stroke and caress my mother's "hands marked with age spots" and wipe them with my eyes: "Mehri Khola... In some way, I see something of my own mother in her. The way she tilts her head sadly to one side, her long black velvet scarf, the white hair peeking out from under her thick headscarf..." I have some photographs of my mother, but Otkir Hoshimov has drawn my mother's image vividly and indelibly" (2, 82).

A. Rasulov approached the work not only as a scholar but also as an ordinary reader. His feeling that the image of his own mother was created within the pages of the work demonstrates how naturally it was written. Moreover, he lived as a neighbor to Otkir Hoshimov and knew about the warm relationship between his own mother and the writer's mother. According to the scholar's acknowledgment, the image of the mother drawn by the writer surpasses a thousand times the photographs of mothers at home. This is because Otkir Hoshimov artistically reflected not only the external appearance of the mother but also her virtuous heart and rich spiritual world.

Literary scholar A. Rasulov, observing the writer's creative process, states:

"The Affairs of the World" is a unique and beautiful work. At the same time, it served as a

preparatory stage for the writing of the novel “Between Two Doors.” Almost all the heroes and characters from “The Affairs of the World” appear in “Between Two Doors”, but in the novel, they act in a different direction and carry a new ideological ‘burden’” (2, 86).

Indeed, many images and characters from Otkir Hoshimov’s “The Affairs of the World” serve as the foundation for subsequent more artistically mature and large-scale works. For example, the image of Habiba Buvi in “The Affairs of the World” formed the artistic basis for the character Otinoyi in the story “Uzbeks.” The creation of the mother figure has grown progressively from work to work, and from genre to genre. The writer’s ideal Uzbek mother — represented by Poshsha Khola, Habiba Buvi, Otinoyi, and Qora Amma — has become increasingly richly painted with artistic details.

Among the writer’s works, the novella “The Affairs of the World” has received the most praise and recognition. After this work was written and reached readers’ hands, the author received numerous letters not only from prominent scholars, poets, writers, and intellectuals but also from ordinary people and readers.

Among the well-known literary scholars who expressed their appreciation are M. Qo’shjonov, O. Sharafiddinov, U. Normatov, A. Rasulov, S. Mirvaliev, I. G’afurov, and H. Boltaboev; among the artists beloved by our people are R. Ibrohimova and M. Mirzaahmedov; among writers and authors are Shuhrat, S. Ahmad, P. Qodirov, E. Vohidov, Kh. Do’stmuhammad, and T. Rasulov; as well as librarian V. Sobirova, and readers T. Egamqulov and H. Abdullaev. This list can be continued further.

Most of the letters focus on the analysis of the work and the artistic merits of the writer. Additionally, many letters filled with gratitude emphasize the moral qualities of the work even more prominently.

Academician Matyoqub Qo’shjonov, giving a high appraisal to the work, writes: “There are many works created about mothers, and sometimes in large-scale works, the image of the mother is given a significant place. However, in Uzbek literature, the image of the Mother cannot be said to be portrayed so fully and lyrically as it is in ‘The Affairs of the World’. In this novella, the image of the Mother is revealed through countless facets and nuances. Interestingly, in each individual story, the author reflects new sides of the mother’s character, without merely repeating previous traits.

For this, it is not enough just to love and revere the mother. Certainly, the writer must be a rare talent capable of deriving meaning from the behavior of both close and distant people and able to extract significant insights from the novella. Otkir Hoshimov stands out in the work as possessing such a talent...”

Mother is the great invention of nature. The writer has once again managed to invent this invention. For this reason, we want to say to the author, "Well done for your art" (pp. 250-251).

One of the factors that gives charm to the novella *The Affairs of the World* is the author's sincerity. He never resorts to artificiality, does not raise his voice or shout at any point in the story. He honestly expresses his deep love and boundless respect for his mother. The author also openly expresses his regret for not honoring his mother enough while she was alive. From all these feelings, the author draws certain conclusions and presents them to the reader as his most anguished thoughts.

In *The Affairs of the World*, Otkir Hoshimov created an attractive, lifelike, and perfected image of the Mother. Unlike his previous stories and novellas, in this work the image of the Mother becomes an independent hero — the central axis of the narrative. The author remains true to his tradition in *The Affairs of the World*: he refrains from over-describing the character, does not consistently follow the chronological sequence of events. The national character reveals its essence logically through speech and sometimes through actions.

This condition is manifested through a mixture of details, lyrical coloration, philosophical reflections, and publicistic fervor. The inconspicuousness of artistic logic harmony in this work is explained by its foundation on memories.

The author's conclusion is extremely heartfelt: "Mothers remain mothers even after their death."

Overall, in "*Dunyoning Ishlari*," O'tkir Hoshimov was able to create an attractive, lifelike, and perfected image of the Mother figure. Unlike his earlier stories and novellas, in this work the Mother character becomes an independent hero and serves as the central theme. The author remains true to his tradition in "*Dunyoning Ishlari*": he refrains from detailed descriptions when revealing the nature of the image, and does not consistently follow the chronological order of events. The national character is logically revealed sometimes through speech, sometimes through actions. This is manifested through the mixture of details, lyrical coloration, philosophical reflection, and publicistic fervor. The subtle harmony of artistic logic in this work is explained by its foundation on memories.

In O'tkir Hoshimov's prose, the artistic evolution, gradual development, and perfection of the mother image form an internal system. Accordingly, in "*Dunyoning Ishlari*," the dynamic image of Poshsha Khola reveals diverse characteristic traits typical of Uzbek women. The author, using his own mother as an example, succeeds in unveiling the character of Uzbek mothers. The writer's success is also evident in his ability to sometimes merge the features of several characters into one image.

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