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THE INFLUENCE OF SOCIO-HISTORICAL CONDITIONS ON HUMAN FATE AND CHARACTER (BASED ON TOGAY MURAD'S NOVEL "THE FIELDS LEFT BY MY FATHER")

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ANNOTATSIYA:

This scholarly article analyzes the influence of socio-historical conditions on human fate and character as depicted in Togay Murad's novel "The Fields Left by My Father". The author examines how the writer vividly and memorably portrays this influence through the image of Dehqonqul. Particular attention is paid to Dehqonqul's worldview, shaped by the ideology that glorifies labor as the highest virtue. As a result, his exclusive devotion to work leads to significant shortcomings in his character: he is unaware of his rights, indifferent to his surroundings, and neglectful of his own health, ultimately becoming an unfortunate and powerless individual.

Togay Murad's novel "The Fields Left by My Father", distinguished by its unique form and content, is considered one of the finest novels created during the years of independence that realistically portray the life of cotton growers. In this work, the author reflects not only the life of a single farmer but also the painful historical reality associated with cotton cultivation imposed upon the Uzbek people. The main theme of the novel is the fate of a nation that, despite believing that "patience leads to gold," never attains that promised

reward. On the one hand, the ideological foundation of the novel aligns with national and universal values; on the other, it powerfully and skillfully depicts a collective tragedy.

Togay Murad demonstrates that without easing the burden of rural labor, fairly compensating farmers for their work, and improving their economic well-being, it is impossible to solve nationwide problems. The novel opens with the sentence: “I am Jamoliddin, the grandson of a hoe-wielding man from Fergana.” The events are narrated from Dehqonqul’s perspective. However, through this character, the writer aims not merely to portray rural life but to truthfully reveal national problems and the factors that led to tragedy.

The novel consists of ten chapters divided into 273 short sections and spans 195 pages, making it more compact than conventional novels. Instead of assigning subtitles to chapters, the author numbers them sequentially. The plot unfolds in strict chronological order, enabling the writer to depict the historical period in an epic scope while tracing the gradual development of the protagonist’s fate and character. Consequently, the novel encompasses extensive life material.

In the first three chapters, Dehqonqul recalls memories related to his grandfather, father, and youth. These recollections employ the technique of retrospection, or temporal regression. As a result, the reader is led to conclude that the author has portrayed nearly a century of the most difficult periods in Uzbek history.

Due to Togay Murad’s profound artistic exploration of the influence of socio-historical conditions on human destiny and character, Dehqonqul emerges as a hardworking, conscientious, and hospitable man—traits typical of many Uzbeks. Despite being awarded the “October Revolution” and “Order of the Red Banner of Labor” medals, and serving as a brigade leader, the reader would hardly wish to exchange places with him.

Dehqonqul is a product of a state where religious education was prohibited and communist ideology dominated. In our view, his exclusive focus on labor—instilled as the highest civic virtue—results in severe character flaws. He is unaware of his rights, detached from social life, and indifferent even to his own health, rendering him an unfortunate individual.

The author does not attempt to evoke pity for Dehqonqul; rather, he objectively depicts the social environment and circumstances surrounding him, presenting his fate in all its complexity. If we apply the proverb “Labor leads to comfort” to the Uzbek farmer, the

tragic outcome of Dehqonqul's life compels us to question why such destinies were inevitable.

Although excessive detail in fiction often results in monotony, every minor episode in "The Fields Left by My Father" conceals a profound life truth. For instance, episodes involving rice cultivation in reed fields, the transformation of rice paddies into cotton fields, endless meetings about state subsidies, ideological slogans predicting communism by 1980, participation in republic-level conferences, and references to mass female self-immolation across Uzbekistan all provoke deep reflection and independent thought.

A literary principle holds that historical fiction employs less artistic fabrication. While Dehqonqul is not a historical figure, Togay Murad's achievement lies in portraying events realistically without exaggeration. As Abdulla Qahhor stated in his article "From Life Phenomenon to Artistic Fiction": "If writing consisted merely of copying life, it would be the easiest task."

Through extensive historical references, the author demands intellectual engagement from the reader. As a result, the image of a farmer whose life has not improved despite nearly a century of cotton cultivation emerges vividly and tragically.

Dehqonqul embodies the ordinary farmer burdened with immense responsibility. Even his name—meaning "slave of farming"—symbolizes his fate: his hands are calloused, yet he lacks autonomy. The detailed portrayal of his family life deepens the psychological realism of the novel, while external social conflicts convincingly generate internal family tensions.

The novel concludes with Dehqonqul's tragedy—his imprisonment for eight years. His final request, "Let me see my fields one last time," underscores the extent to which cotton farming defined his existence.

Despite predominantly positive critical reception, certain inconsistencies between historical logic and narrative chronology are evident. For example, references to the Basmachi movement, the timeline of Dehqonqul's birth, and the appearance of the An-2 aircraft reveal chronological discrepancies. These inconsistencies raise questions about the accuracy of temporal alignment within the novel.

Although the film adaptation of the novel attempts to address some of these issues, the introduction of new characters does not fully resolve the original narrative gaps. Furthermore, certain depictions—such as the forced labor of pregnant women—though intended to illustrate Soviet oppression, at times contradict historical realism.

Nevertheless, despite these shortcomings, Togay Murad's contribution to Uzbek and world literature remains significant. By avoiding idealization and presenting events with artistic honesty, the author has left an invaluable literary legacy that invites repeated reading and deep reflection.

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