



Said Ahmad's Uq Trilogy - An Artistic Representation Of The People's Spirit

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ABSTRACT

In this article, Said Ahmad's *"Ufq"* trilogy (*"Qirq besh kun"*, *"Hijron kunlari"*, and *"Ufq"*) is analyzed as one of the finest examples of realistic epic thinking in Uzbek literature. The trilogy, with its deep ideological and artistic content, depicts three major stages of the people's life — the years of labor before the war, the period of separation during the war, and the post-war reconstruction era — in a broad epic panorama. Through these works, the author masterfully conveys the spiritual values of human life such as patience, conscience, labor, love, national spirit, and hope

Keywords:

Said Ahmad, *"Ufq"* trilogy, realism, Uzbek literature, humanism, labor, moral revival, national character, artistic style, symbolism, hope, post-war reconstruction.

Introduction

One of the great figures of Uzbek literature, Said Ahmad, is one of the creators who, through his work, artistically depicted the most complex, challenging, and at the same time the greatest periods of people's life. His *"Horizon"* trilogy - consisting of the novels *"Forty Days"*, *"Days of Hijron"* and *"Horizon"* - is a huge epic work, reflecting the difficult but spiritually uplifting period of the Uzbek people in the 20th century. In this trilogy, the years of World War II, the selfless labor of the people, post-war reconstruction, spiritual suffering and social changes are widely covered, based on real-life scenes [1].

In the *"Horizon"* trilogy, Said Ahmad reveals the historical fate of the people, human loyalty and kindness in a realistic spirit. The war years, loss, patience, selflessness, kindness, and human spiritual endurance - all find artistic expression in the work. Through these novels, the writer summarizes the life of the people not

through the fate of one person, but through the example of entire generations, representatives of different strata. In this respect, *"Horizon"* is a high example of national epic thought, the most important stage of realistic prose [2].

The purpose of the creation of the *"Horizon"* trilogy is to depict humanity, honor, conscience and labor values in a highly artistic language during the trials of human and social life. Said Ahmad aimed to show through this work that the people did not lose their human face even in the most difficult times, valued love and loyalty, and chose honesty and selflessness as the criterion of life.

As in all his works, the writer puts man at the center of life's trials in this trilogy. In *"Horizon"*, he analyzes love for the Motherland, human loyalty, family values, renewal and moral changes in society on a philosophical level. The concept of *"progress through labor"*, *"achievement of happiness through loyalty"*,

"preservation of honor through selflessness" is at the heart of the idea of the work.

"Horizon" is a work of artistic philosophy that expresses the complex relationship between man and society, and the struggle of the human spirit not to lose itself in historical processes.

Said Ahmad's "Horizon" trilogy is an example of epic thinking, covering three periods of people's life: the pre-war years of labor, the war and migration period, and the post-war period of recovery. The trilogy reveals changes in the people's psyche, social and spiritual upheavals in people's lives in a deep philosophical sense. The first part, "Forty Days," depicts the people's struggle with water and land, the source of life. The work focuses on the construction of the canal, water shortages, and people who consider labor sacred. Heroes such as Ikrom, Tulanboy, and Ohsotol confirm the philosophy of labor with their lives. The idea of living in harmony with nature rather than "struggling" with nature is put forward.

Through the scenes of canal construction, water rat holes, maintaining the direction of water, and night duty, the writer shows not only the economic but also the spiritual importance of labor for life. Therefore, "Forty-five Days" is interpreted as a deified symbol of labor, a process in which the people create their own destiny. According to the author, the true wealth of the people is their love for the land and their endurance in work. At this point, the image of Ikrom is embodied as a conscientious worker, "a man who hears the voice of the land." He sees work not as a struggle, but as a balance, a source of life.

The second part, "Days of Hijran," depicts the people's spiritual trials during the war years, the love and hope that remained against the backdrop of separation and loss. During this period, rather than battles on the war front, the hardships of those who remained at home are depicted through the lives of mothers, women, children, and the elderly. The death of Grandfather Rasul, the patient life of Jannat, the growth process of the teenager Tursunboy — these are symbols of the resilient spirit of the people.

The scene of Grandfather Rasul's death has a very deep philosophical meaning: this is

not the passing of an ordinary person, but proof of the continuity of the memory of generations, the indelibility of the historical memory of the people. The writer thus expresses the national faith of the Uzbek people, the principle of "worship of man" - this faith lives on through work, prayers, and solidarity.

Another interesting part of the work is the emergence of the image of Azizkhan. He combines pre-war idealistic ideas with practical work. Azizkhan's spending of the money from his victory on family needs means a transition from individual victory to collective responsibility. This episode represents the stage of transition from "I" to "we" in the people's consciousness. In general, in "Days of Hijran" the author shows not the horror of war, but the spiritual strength that protected man - love, loyalty, hope. In this respect, this novel is a memoir created about the courage of women and the spiritual will of the people.

The third part - "Horizon (on the threshold)" - describes the period of post-war reconstruction. The word "horizon" in the title of the work is a symbol of the future, hope and renewal. In this part, the writer shows the process of the people's reconstruction not only as a material, but also as a spiritual and moral restoration.

In the post-war years, people buried their pain, but did not lose hope. Ikrom's return from the front, Jannat's meeting him at the door, the revival of the image of "home" are scenes of the people's restoration of their own spirit. In this scene, "home" is not just a building, but a symbol of national unity, the family is the support of society.

In "Ufq", representatives of the new generation, such as Tursunboy and Azizkhan, live with a new worldview, having absorbed the lessons of the past into their lives. For them, work is a duty, the Motherland is pride, and dreams are a source of action. Therefore, the writer concludes "Ufq" with the philosophy of the "new man" - a model of a person who knows the pain of his people, but works for the future.

In the "Ufq" trilogy, Said Ahmad embodies different layers of people's life through lively and believable characters. The author's artistic intention is centered on the triad "man—

society—nature": man finds himself in a balanced relationship with his duty in society and nature; society, in turn, is restored based on human labor. Therefore, each image in the trilogy not only advances the plot, but also carries a spiritual meaning, becoming a "carrier" for the author's moral and philosophical views [3].

The image of Ikrom is at the center of the trilogy: although he is an ordinary farmer, he is the spiritual "support" of the entire work - the embodiment of honesty, hard work, patience and conscience. Ikrom's inner monologue and mental images are not limited to his personal life, but summarize the experience of entire generations, the people's respect for work and their hopes for life. The author shows Ikrom as a person with an "iron will" and an unbending heart; he does not lose himself in the waves of circumstances, he sees work not as a "victory", but as an occupation that restores the balance of life. Therefore, Ikrom is an image that rises from the "daily hardships" of farming to a "universal meaning": through him the author reveals the "great meaning of the life of an ordinary person" and convinces the reader that the true strength of society is labor and conscience. (The author's artistic construction of Ikrom as an "embodiment of intransigence" is also noticeable on pages close to the table of contents.)

The image of Jannat deeply reveals the spiritual height, selflessness and patience of the Uzbek woman. She is not only the economic center of the "house", but also the spiritual center: the upbringing of children, the spiritual support of the husband, the "internal order" that maintains the norm of relations with relatives and neighbors. The calm but firm character of Jannat is embodied in the calm but firm character of Jannat. Said Ahmad shows Jannat as an image that overcomes the fatigue of labor with calm love, can turn her sadness into patience during the years of hijra, and opens the door of the house to a "new life" during the period of recovery. Jannat's actions do not say much, but her silence is strength, faith and loyalty itself. Therefore, she appears as a force that maintains the "balance of humanity" in the family.

The image of Tursunboy is a symbol of the post-war generation, a generation of young people who can reinterpret the lessons of the past in their own lives, who are able to combine creativity with ambition, pride and responsibility. He continues the dedication of his father and the perseverance of his mother: he sees work not as a punishment, but as a way to find himself; he accepts the demands of society not blindly, but with understanding. Tursunboy's inner maturation takes place in the midst of community rituals, traditions and daily hardships: through them he enters the "adult world", but at the same time strengthens his will to look to the "new horizon". In this sense, Tursunboy embodies the vector "spiritual heritage → renewed purpose" in the process of generational change.

Grandfather Rasul is a spiritual bridge of generations, an artistic embodiment of the memory and wisdom of the people. His conversations, exhortations, participation in the "ceremonial time" of the village ("gathering", "gathering together", "silence around the bed") strengthen the internal unity of the community and the "historical memory". And in the scene of Grandfather Rasul's departure, the plot of the "ceremonial unity" of the people unfolds: this is not an ordinary death, but the next point of preservation of memory - the community gathers, generations pass the "knot" to each other, conveying the "rule of being human" to the young through a ritual. Thus, the task of the image of Grandfather Rasul is to show the idea of survival and continuity as "existing" even against the background of physical departure.

In the image of Lutfunisa, the conflict between personal feelings and social norms arises. She tries to preserve love, but the moral demands and "eyesight" of society constantly test her. Therefore, Lutfunisa represents the complexity of the "woman-society" relationship, that is, the spiritual landscape of a woman torn between feelings, honor, and norms. Characters like Azizkhan, who appear next to her, show the moral test of the transition from "personal desire" to "collective duty": for example, Azizkhan's allocation of the funds he won as a winner to "home sorrow" is an artistic moment that turns individual victory into collective

responsibility; Lutfunisa's gestures and silences are a mirror of the state of mind that tries to balance internal resolve with external pressure. (The Azizkhan-Lutfunisa line is clearly visible in the text.)

There are many episodic or secondary characters in the trilogy - elders, a policeman, working villagers, people from the Hashar, neighbors gathered at the door, etc. All of them serve as a "magnifier lens" for the plot: for example, small "conflicts" between the street-house-office (a situation with a policeman, a blocked narrow street, the consequences of simple carelessness) show the real criteria of village life: order, vigilance, mutual respect and responsibility. It is these small but vital episodes that strengthen the realistic foundation of the trilogy and "ground" the big ideas, increasing their credibility in the reader's perception.

Said Ahmad's "Horizon" trilogy is one of the highest examples of the realistic prose school in Uzbek literature. The writer shows life as it is - but this realism is not just a description of external events, but rather the disclosure of the philosophical layers of humanity, conscience, labor, dreams and spiritual suffering in every detail. Every dialogue, event, conversation or episode in the work is embedded in the natural landscape of people's life. Said Ahmad combines the social-realist method with vital psychologism in "Horizon". He shows the human psyche not through external events, but through internal monologue, silence, gaze and silence. For example, Ikrom's sleepless nights, Nizamjon's moments of expressing sympathy through silence - these are the most sincere manifestations of the method of internal dialogue. The writer makes "feelings" the main characters, not "words".

Said Ahmad avoids excessive artfulness in language; he transforms simplicity into art. His language is harmonious with the folk language, lively, rhythmic, and melodious. The dialogues are rich in folk speech, proverbs, irony, and wordplay. For example, the sweet banter between workers, the singing of the song "Guloyim", and the humorous melodies of the labor process imbue the work with the warmth of the folk spirit [4].

Said Ahmad's "Horizon" trilogy is considered one of the highest and most mature examples of the realistic prose school in Uzbek literature. The author shows life as it is - but this realism is not a dry depiction of external events, but a lighting of the most delicate layers of the human psyche, the inner warmth of conscience, labor, love, and dreams with artistic precision. The writer seeks not to "depict" scenes of life, but to make them feel: he introduces the reader into the flow of events, encourages them to live together with the people. Every dialogue, event or episode in the work is deeply embedded in the natural life of the Uzbek people. The language, mood, manner of speech of the heroes, their silence also become a part of the national spirit. Said Ahmad shows the worldview, philosophy of labor, kindness and patience of the people through every detail. Therefore, "Horizon" reflects not only the war years or the period of reconstruction, but also the spiritual history of an entire people, the process of inner awakening [5].

Said Ahmad avoids excessive art in language; he combines simplicity with art in his own style: there is no unnecessary ornamentation, but every word is meaningful; the events are real, but behind them is hidden a philosophical observation. In this regard, the "Horizon" trilogy is valued in Uzbek literature as an artistic and philosophical epic that combines humanity, labor and spirituality.

Conclusion

Said Ahmad's "Horizon" trilogy is an artistically perfect work that deeply analyzes the life, psyche and values of the Uzbek people. In the work, the author inextricably links such eternal themes as man and labor, love and loyalty, war and peace, hope and suffering. Vitality, sincerity and a folk spirit are felt on every page of the trilogy.

The events described in the work take the reader to a bygone era, but this is not the past - it is also a lesson for today's people. The writer revealed the spirit of the people, who withstood difficult trials, but remained faithful to their dreams and goodness, with high artistic expression. "Horizon" restores a person's faith in life, work, and love of life.

Each image in the trilogy has a vital, but at the same time symbolic meaning. Ikrom is a symbol of labor and conscience, Jannat is an image of love and loyalty, Tursunboy is an expression of renewal and the dream of the future. Through these images, the writer glorifies the spiritual strength of the Uzbek people, family unity, and love of life.

As a result, the “Horizon” trilogy has become not only a literary monument, but also a symbol of the people’s spirit, national pride, and hope. This work reminds the reader not to be afraid of the hardships of life, to preserve humanity, and to look to the light — the horizon — after any darkness.

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