

Description of the Theme of War in Russian Literature (On The Example of Novel By Y. Bondarev)

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Abstract

In the eighties of the twentieth century, more and more works began to appear in Russian literature, which are characterized by a return to in-depth psychologism, a return to natural morality, and not to morality, to naked action, and not to the actions of heroes amid far-fetched circumstances.

Key words: Russian literature, morality, heroes, spiritual strength and integrity.

1. INTRODUCTION

The most important thing in literature today remains a renewed attention to the invariably eternal subject of literature - a detailed and objective study of a person in the most diverse and extremely acute conflicts, when a person is faced with the task of choice, decision, act. And depending on the solution of this problem, on what the hero of the work chooses, we judge the inner content of the writer himself, his character, his moral significance.

In the "military" chapter, a successful attempt was made to study human characters on the basis of actions that were guided by consciousness, feelings, the movement of the soul, which makes the novel a work of high artistic merit.

Literature review

Through the eyes of Nikitin we perceive the young Andrey Knyazhko. "He was very young, this lieutenant Knyazhko, and so femininely thin at the waist and so fitted, pulled up, squeezed by a neat tunic, cross-tightened with a harness, and so gently, girlishly green-eyed, that every time he appeared in a platoon, he was born a feeling of something fragile, sparkling, like a narrow ray on green water. And although

this feeling was deceptive - often the boyish face of Knyazhko became unapproachable, angry and stubborn - Nikitin seemed to be washed in his presence by the breath of a fresh summer draft emanating from his voice, look, from his whole selected figure ... "[12, p. 56]. Behind this external drawing of the image one can feel the originality of the nature of the young officer, his high morality and military prowess. Despite the seeming "fragility", this is a man of remarkable inner strength, spiritual energy, and strong will.

Green-eyed, light, slender as a vine, the lieutenant radiates that powerful light, in which an unparalleled spiritual purity appears. "Lieutenant Knyazhko," the author said, speaking at a discussion of the novel at Moscow University (February 1976), "is not a man of war, not at all. This is a man of the world who, under military conditions, is forced to put on a shell (psychological) in order to protect his fragility. But then it becomes second nature to him. Knyazhko is close to Captain Novikov from *The Last Volleys*. Conditions forced him to develop a different nature in himself" [10, p. 23].

Lieutenant Knyazhko walked from the Dnieper to Berlin. He saw what the Nazis did to the Soviet land. And so, he mercilessly smashed them both on the

Dnieper, and on the Vistula, and on the Spree, and in Berlin ... And everywhere and always he remained a real person, dressed in an officer's overcoat. He will not stoop to the point of being tempted by an expensive trophy, or to start a front-line flirtation. Once he was in love with Turgenev's girls, with Natasha Rostova ... and we understand that behind Knyazhko's outward restraint and harsh rigor lies the ability for a romantic dream, for lofty feelings: "... I would like to be either a knight or Andrei Bolkonsky (my namesake) ... "- he writes in a letter to the orderly Galya.

Analysis

The carefree laziness of a few May days in a German resort town, which covered the entire battery, arouses protest in Knyazhko. Until the war is over, he is looking for a fight and stubbornly pursues the German self-propelled guns that have appeared. He is concerned that the cars, passing through our rear, can take a lot of soldiers' lives.

The extraordinary spiritual strength and integrity of Knyazhko are a moral guide for Nikitin and other fighters.

The twenty-year-old lieutenant Nikitin exists for us only in memory, in the memoirs of the fifty-year-old famous writer Nikitin. This hero constantly correlates everything that happens around with the highest moral criteria of his military youth. They are embodied for him in the uncompromising and human nobility of his deceased friend Knyazhko. This is for Nikitin the highest point of reference, the measure of actions, his own and others, in a peaceful post-war life. The hero lives simultaneously, as it were, in several time dimensions. In Hamburg, he constantly feels the movement of the past in him. His memory is sharpened, every event of today in him is involuntarily associated with the past, many, even insignificant events evoke memories of the past war in Nikitin's soul, make him understand and comprehend the events in Koenigsdorf in the spring of 1945 in a new way, make him seek and

comprehend a new one for himself truth. Nikitin's memory is an effective force, because this memory is conscience. This is how she becomes after the death of a friend. Before the mind's eye of Nikitin the writer, there are those cases when, as a human being, he should have, but for some reason could not, could not, did not want to help someone, save someone, save.

Before Knyazhko's death, Nikitin lived at the level of natural memory. It was easy for him, because Knyazhko was ahead of him: Nikitin received moral support from Andrei, a powerful charge of a fighting attitude to life, and a personal example. After the death of Knyazhko, Nikitin realizes that he must take his place. It was after the death of Andrei that Nikitin was able to decisively confront Mezhenin. Shooting at him, he shot all those lies, all those low, vile, inhuman things that he endured in Mezhenin while Knyazhko was alive, and that it turned out to be impossible to endure after his death. The conflict between Mezhenin and Nikitin is not a private clash of two characters. This is a struggle of two psychologies, two concepts of morality: one - filled with justice, kindness and humanity, and the other - inhumane, soulless, which in the mass of the Soviet army looks like a foreign body. And it is no coincidence that Mezhenin, in the end, remains alone; his position is not shared by either the soldiers, his former comrades-in-arms, or even Granaturov, whose favorite Mezhenin was for a long time. The life choice of each of the characters is made.

Knyazhko remains an ideal, a model of high courage and humanity for Nikitin for the rest of his life. In his writing, in his characteristic sense of responsibility for the destinies of the post-war world, in the constant striving for self-improvement, Nikitin continues to fight for those high ideals that he defended in the battles of the Great Patriotic War, for which his best friend Knyazhko gave his life.

2. DISCUSSION

Moral conflict and the problem of choice in Madness

As mentioned above, Knyazhko is one of the central images of the novel, in which the author embodied the best human qualities. A calm will, which is based on conviction, inspires respect, subordinates people to it. It is he who commands in the Granaturov battery. Granaturov, although he tries to sneer at him, over his "chivalry", intelligence, is still inferior to him, feeling his moral superiority. Knyazhko feels personally responsible not only for the outcome of the battle with German self-propelled guns, perhaps the last in this war, but also for the future fate of the whole world. It is he who, on his own initiative, takes on the dangerous role of a parliamentarian, saving the lives of German youths deceived by fascism, and dies from a bullet from an SS man.

Many of the positive qualities of Knyazhko are revealed through comparison, contrast (Knyazhko - Granaturov, Knyazhko - Perlin, Knyazhko - Mezhenin), which is clearly manifested during the last battle, when the gunners began to shell the house in which the Germans settled. Two shells exploded inside the house, and suddenly a terrible howl of human voices escaped from there, a howl of dying despair and doom. "And Nikitin saw the pale, suffering and surprised face of Knyazhko, fiddling with a twig, at a distance the face of junior lieutenant Lavrentiev with his eyes closed, his hands covering his ears, he saw Perlin, who, with a cry and even a laughter of satisfied gloating, waved a rocket launcher, opened his cape, and his combatant voice beat to the ear with a rude obscenity:

- Surrender, bastards, surrender, so them! ..

- Fuck you, give up, give up horseradish! .. - Mezhenin uttered abruptly and hoarsely. - A couple more

fragmentation there! Shish kebab of them... A bunch of crap of them...

- Stop! Not a single projectile! Knyazhko shouted and, throwing down the twig, went up to Nikitin, deathly pale, concentrated, and quickly spoke in a voice intercepted by excitement: "Listen ... These must be boys ... It looks like we are shooting them point-blank! .. They doubt whether we will spare them. They are afraid of being captured ... Stop, do not shoot! [12, p. 76]

Nikitin himself, many years later, quite reasonably noted during a discussion in Hamburg with Ditzmann that he agrees with the Russian classic: "No one knows the whole truth ...". And yet Nikitin strives to realize the height of Knyazhko's spirit in the last battle, when, already clearly visible in the bright green grass, he resolutely raised the handkerchief over his head and, waving it, shouted just a few phrases in German. "Nikitin understood hardly three words: "Nicht schiessen" and "junge", but not at all the intended and creepy action of Knyazhko, his order not to continue the unequal battle with the Germans who had settled in the house, what seemed to be one facet of the truth or the whole truth, was both a senseless risk and a way out of the madness that Knyazhko wanted to stop with the same crazy step of his sober mind" [12, p. 77].

One thing is clear: none of those present was ready to perform this feat: neither Granaturov, nor Mezhenin, nor Perlin, nor Nikitin himself. In the name of the ideals of truth and humanity, without hesitation, Knyazhko took upon himself the "pain of others" - both when he protected the weak and defenseless Kurt and Emma Herbert from the gross suspicion of Granaturov, and now, saving the German boys from obvious death. The extraordinary spiritual strength and integrity of Knyazhko are a moral guide for Nikitin and other fighters.

It was at that moment when everything seemed to end happily, "the white flashes of machine gun fire from the attic window, where the silhouette of the

cap was darkening round, as if they had pushed Knyazhko in the chest, he took a step back, suddenly stumbled and took a step forward, strangely and quietly fell to his knees with his head thrown back, which caused the smartly neat little cap to fall off his head, revealing his blond hair, always neatly combed in the middle, ran his handkerchief over his face with a gesture of unbearable fatigue and, as if still trying to look back at the gun, for the last time to see something behind then, suddenly, dropping his head, he fell chest down into the grass, barely visible in the middle of a clearing shining under the hot sun" [12, p. 83]. This is not just a description of the last moments of the hero's life - Bondarev never resorted to such a technique of depicting a battle, reminiscent of a kind of slow motion of a film. This is a requiem. The high music of words sounds solemnly and sacredly, referring to human memory, to the present and future...

And Nikitin's anguish becomes clearer: "I have never met anyone like Lieutenant Knyazhko in my life, I still miss him", "When there are no people like Lieutenant Knyazhko, then there are no true friends, and in general, much in the world fades ", " All the time I needed a friend like Lieutenant Knyazhko. Still needed. And there is no one like Knyazhko." There are few left, as it seems to the hero, of such courageous, convinced, devoted and honest people who would not disagree in word and deed and there was no place for doubt, reflection and optionality.

It was perhaps the most difficult battle of the entire war. Difficult psychologically. Difficult because it happened after Berlin had been taken and our victory had been secured. No one wanted to die when the war was already over. The author makes a genuine artistic discovery, showing what incredible mental strength the last battle cost to every soldier and officer. Each of them had to make his own moral choice: to die, having fulfilled his duty to the end, or to stay alive, hiding behind the backs of others. And many of

them make the right choice, many, but not all.

The last battle... Parallel to the visible battle, Bondarev unfolds an invisible battle - in human souls. In this battle, after the general victory, the human value of its participants is revealed.

3. CONCLUSION

For the first time, major moral and philosophical problems, such as conscience, honor, compassion, love, hatred, independently entered the author's circle of interests, and spatial horizons expanded. The place of action was not only Russia, but also Europe. The military theme has lost its former sovereignty, submitted to the solution of topical issues of the spiritual life of the modern world.

And all the diverse material, all the multi-layered problems fit within the limits of a small novel, which was greatly facilitated by the deep content of its very structure.

As we can see, the novel form found in *The Shore* has not turned into something episodic. The new novel "The Choice" is noticeably close to "The Shore" in all its parameters. It has the same philosophical problematic, intense spirituality of the general atmosphere, seeking the concern of the characters with the lofty truths of truth, goodness, and justice. And the same structural features in many respects: the subordination of the plot action not so much to the development of events as to the movement of ideas, the combination of close-up and general plans, the large functional role of various kinds of extra-plot elements, the free movement of the narrative in time and space.

Everything appeared only more developed, as if underlined. The dramatism of characters and positions has intensified. Their complexity and ambiguity have increased, contrasting shadows between individual parts and components have become sharper.

One gets the impression that by doing so the author seems to have confirmed and approved the problematics and structure of *The Shore* as a kind of fundamentally important artistic system for him.

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