

INTERPRETATION OF THE THEME OF WAR IN LITERATURE (on the example of the novels by Y. Bondarev)

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Abstract – In the twentieth century, World War II became the largest historical event that left an indelible and deepest imprint on the memory of the Russian and Uzbek people. It can be argued that in the second half of the twentieth century, the past war became the main and topical topic of Russian and Uzbek literature.

Key words: World War, writers, real historical events, heroic-epic prose, Soviet people, soldier.

I. Introduction

The second half of the century was fruitful for Russian and Uzbek writers, who touched military subjects in their work. During this period, such a trend as “military prose” was born, which developed in different directions and had at least three directions.

The first direction is works of art and documentary, containing a journalistic component. Real historical events, deeds and examples of military dedication of soldiers formed the basis of the works of this direction. The second direction is heroic-epic prose. It glorified the feat of the Soviet people and an attempt was made to comprehend the scale of the events that took place.

The third direction is a harsh depiction of the “non-heroic” side of trench life and an understanding of the significance of an individual human person in war. The peak of the flowering of literature about the war was the second half of the 50s and 60s of the twentieth century. During this period of development of Russian literature, front-line writers came to it, who were direct witnesses and participants in the war. It was in the 60s of the twentieth century that writers of the so-called “lieutenant” conscription appeared in literature. Writers representing this part of the fighting generation depicted the war in their works from the inside, that is, through the eyes of an ordinary soldier or a representative of a junior “commander”. The approach to the images of people who went through the war became objective and sober. Writers convincingly proved to readers that ordinary soldiers - this is not at all a homogeneous mass, represented in the work by a single grief. In the same

circumstances, people on the front lines behave differently; war dulled natural desires, but by no means destroyed them.

II. Literature review

More than 70 years have passed since the beginning of the Great Patriotic War, an inseparable part of the long World War II; but the great feat of millions of soldiers is still alive in the memory of the people. In many ways, this is the merit of writers who have dedicated their greatest works of art to the theme of war. Among these writers are such outstanding figures of literature as A. Tvardovsky, K. Simonov, V. Grossman, V. Nekrasov, B. Vasiliev, V. Astafiev, Y. Bondarevi and a number of other authors. Perhaps it is difficult to name a writer of the era of the second half of the twentieth century who would not address the theme of the Great Patriotic War in his work. But the very coverage of the theme of war in military prose at different points in the history of the country was quite different; time dictated the choice of the angle of view from which these events were considered. In the forties, mainly lyrical works were created (K. Simonov, B. Pasternak, O. Bergholz).

III. Analysis

The lyrical hero of the poems becomes a simple man who, in the war, lacks, first of all, family, love, home. Publicism is rapidly developing (I. Ehrenburg, K. Simonov). All writers at that moment are unanimous in their opinion: the main task is victory; the main feeling is hatred for the enemy. During this period, there are no doubts and there is simply no time for reflection - everyone understands who is theirs and who is the enemy, and therefore in the works of that period there are practically no halftones, doubts, difficulties.

The largest masters of the word - A.N. Tolstoy, L. Leonov, M. Sholokhov - during the war years became outstanding publicists. The bright, temperamental word of I. Ehrenburg was especially popular at the front and in the rear. The art of journalism has gone through several major stages in four years. If in the first months of the war she was inherent in naked rationalistic manner, often abstract and schematic ways of depicting the enemy, then at the beginning of 1942 journalism was enriched with elements of psychological analysis.

The next stage coincided with a turning point in the course of the war, with the need for an in-depth socio-political examination of the front and rear, ascertaining the root causes of the impending defeat of fascism and the inevitability of just retribution. These circumstances caused an appeal to such genres as pamphlet and review. The journalism of the war years is a qualitatively different stage in the development of this martial and effective art compared to previous periods. The deepest optimism, unshakable faith in victory - that's what supported publicists even in the most difficult times. For the first time in many years, their speeches were given special power by an appeal to history, to the national origins of patriotism. During the four years of the war, prose underwent a significant evolution. Initially, the war was covered in a sketchy, fictionalized version. Such are the numerous stories and stories of the summer, autumn, and early winter of 1942.

Even A.N. Tolstoy's story "The Russian Character" (1941-1942), widely known and popular among soldier readers, had some features of plot schematism, and the plot twists in it were easily predictable. Later, the front-line reality was comprehended by writers in the complex dialectic of the heroic and the everyday. Already in the first two years of the war, more than two hundred stories were published. Of all the prose genres, only the essay and short story could compete in popularity with the short story.

IV. Discussion

Among the books of Y. Bondarev about the war, the novel "Hot Snow" occupies a special place, opening up new approaches to solving the moral and psychological problems posed in his first stories - "The Battalions Ask for Fire" and "The Last Salvos". These books about the war are an integral and developing world, which in the novel "Hot Snow" has reached the greatest completeness and figurative power. The first stories, independent in all respects, were at the same time, as it were, a preparation for a novel, perhaps not yet conceived, but living in the depths of the writer's memory.

The events of the novel "Hot Snow" unfold near Stalingrad, south of the 6th Army of General Paulus, blockaded by Soviet troops, in the cold December 1942, when one of our armies withstood the blow of the tank divisions of Field Marshal Manstein in the Volga steppe, who sought to break through the corridor to the army of Paulus and get her out of the way. The outcome of the battle on the Volga, and perhaps even the timing of the end of the war itself, largely depended on the success or failure of this operation. The duration of the novel is limited to just a few days, during which the heroes of Yuri Bondarev selflessly defend a tiny patch of land from German tanks.

In the novel "Hot Snow" time is squeezed even tighter than in the story "Battalions ask for fire." "Hot Snow" is a short march of the army of General Bessonov unloaded from the echelons and a battle that decided so much in the fate of the country; these are cold frosty dawns, two days and two endless December nights. Knowing no respite and lyrical digressions, as if the author's breath was caught from constant tension, the novel "Hot Snow" is notable for its directness, direct connection of the plot with the true events of the Great Patriotic War, with one of its decisive moments. The life and death of the heroes of the novel, their very destinies are illuminated by the alarming light of true history, as a result of which everything acquires special weight and significance. In the novel, Drozdovsky's battery absorbs almost all of the reader's attention; the action is concentrated mainly around a small number of characters. Kuznetsov, Ukhanov, Rubin and their comrades are a part of the great army; they are the people, the people, to the extent that the typified personality of the hero expresses the spiritual, moral traits of the people. In the novel "Hot Snow", the image of the people who went to war appears before us in an unprecedented fullness of expression in Yuri Bondarev, in the richness and diversity of characters, and at the same time in integrity. This image is not exhausted either by the figures of young lieutenants - commanders of artillery platoons, or by the colorful figures of those who are traditionally considered to be persons from people, like the "a little cowardly" Chibisov, the calm and experienced gunner Evstigneev, or the straightforward and rude Rubin on the sled; nor by senior officers, such as the division commander, Colonel Deev, or the army commander, General Bessonov. Only collectively understood and accepted emotionally

as something unified, with all the difference in ranks and ranks, they constitute the image of a fighting people.

The strength and novelty of the novel lies in the fact that this unity is achieved as if by it, imprinted without any special efforts of the author - a living, moving life. The image of the people, as the result of the whole book, perhaps most of all nourishes the epic, novelistic beginning of the story. Y. Bondarev's novel "Hot Snow" is interesting in the sense that it presents various "environments" of the army: headquarters, headquarters, soldiers and officers in a firing position. The work has a wide spatial plan and a very compressed artistic time.

The action of the novel by Y. Bondarev fits into a day, during which the battery of Lieutenant Drozdovsky, which remained on the southern coast, repelled the attacks of one of the tank divisions of the Manstein group, rushing to help Marshal Paulus's army, which was encircled near Stalingrad. However, this private episode of the war turns out to be the turning point from which the victorious offensive of the Soviet troops began, and for this reason the events of the novel unfold, as it were, on three levels: in the trenches of an artillery battery, at the headquarters of the army of General Bessonov and, finally, at the headquarters of the Supreme Commander-in-Chief, where the general, before being assigned to the army, has to endure the most difficult psychological duel with Stalin himself. Battalion commander Drozdovsky and the commander of one of the artillery platoons, Lieutenant Kuznetsov, personally meet General Bessonov three times; but how different these meetings are! At the beginning of the novel, Bessonov scolds Kuznetsov for the indiscipline of one of his fighters, peering intently into the features of the young lieutenant: the general "thought at that moment about his eighteen-year-old son, who went missing in June on the Volkhov front. Already in combat positions, Bessonov listens to Drozdovsky's gallant report about his readiness to "die" at this turn, remaining dissatisfied with the very word "die". The third meeting took place after the decisive battle; but how the heroes of the novel have changed during these days ... Drozdovsky, a callous and self-centered man; in his dreams, he created his own image of a brave and uncompromising commander, whom he strives to live up to.

V. Conclusion

Thus, the new creative search, which caused a lot of controversy, was distinguished by three characteristic features. Firstly, in the center of the work unfolded, one battle, one nameless frontier, in the hell of which one or two soldiers' fates were revealed. Secondly, the war was presented without a parade, without exceptional feats, but with blood, dirt, cadaverous stench, with the horror of death. Thirdly, the complex emotional experiences and thoughts of an ordinary participant in the events were considered.

The image of the war in the works of this period is distinguished by the locality of the events described, the utmost conciseness in space and time. Therefore, it was precisely the small genre forms (story and short story) that took the leading place in the literature about the war, significantly replacing the novel, which had a dominant position in the first post-war decade. At the same time, during these years the novel undergoes certain changes. More than before, he relies on facts, on

documents, on actual historical events, more boldly introduces real people into the narrative (for example, the image of Stalin in the novel "Hot Snow").

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