

## Comparative Analysis of the Problem of Urbanization in the Works of P. Kadirov “Diamond Belt” and I.Shamyakin “Atlants and Caryate”

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### Abstract:

The article is devoted to the artistic embodiment of urban processes in the epic works of Uzbek and Russian writers in the 70s. As a result of the analysis, the author presents a comparative typological analysis of the great Uzbek writer P. Kadyrov's novel "Diamond Belt" in the urban direction with other works, including I. Shamyakin's Atlanteans and Caryatids. In the artistic depiction of the work, the main focus is on the impact of the urban process on the people living in the city, their consciousness, thinking and behavior change. The main issues are covered, including family relations, the transmission of spiritual wealth from generation to generation, the struggle to preserve the national image of the city, national treasures, traditions, etc. The most important thing is to express the feelings of the townspeople under the influence of the above and other key factors, even though they together affect the human spirit, behavior and worldview. As a result of the research, the author pays special attention to the common features, differences, genetic association relationships that correspond to these works, as well as the reasons for their commonality and commonality.

**Key words:** "Diamond Belt", Uzbek and Russian, Atlanteans and Caryatids

### 1. INTRODUCTION

In the 1970s, large-scale epic works devoted to a series of urban problems began to appear in the literature of the former Soviet Union almost simultaneously. Russian writer Sergei Zaligin's "South American Version," Azeri writer Anar's "Sixth Floor of a Five-Story House," and "White Bay" focus on the fate of families within urban life. They can be included in the category of "family" novels.

The universality of the political and ideological doctrine of the former Soviet Union, the way of life, the closeness of thinking have led to the emergence of similar aspects, features, symptoms in the description of some problems in works of art created in the national literature of the region. But this does not, of course, deny

that there was a literary-artistic connection between some of the literature within the

former Soviet Union, a factor of interaction.

If the "Diamond Belt" V. Rasputin's "Farewell to Matyora", Yu. If some problems with Trifonov's "Exchange" story (nature protection, increasing urbanization, family) intersect in the description, it is in many ways close and common with Shamyakin's novel Atlantis and the Caryatids.

Belarusian writer Ivan Shamyakin's novel Atlantis and the Caryatids deals with the work of the city's architects, their fate, the projects they are working on and the debates surrounding them, and the heroes' attitudes toward their families, friends and relatives.

Well-known Uzbek writer Primkul Kadyrov's novel "Diamond Belt" is a similar work. True, these novels are not similar in terms of national traditions, thinking, and in particular the artistic skill

of the authors. But, at the same time, there is some similarity, similarity between the nature of the protagonists-architects (Abror, Karnach), the nature of the work they want to solve. It's not hard to understand. Because it is natural for architects living in the same country to solve similar problems and tasks. This naturalness, of course, cannot but affect the writers. Moreover, we must not overlook the fact that at the time of the creation of these works, the ideological unity of the former Soviet Union, the party unity prevailed. However, despite the unity of time and order, the works of demanding writers differ markedly in their artistic aspects. A comparative analysis of them would help to determine the place of Uzbek literature in world literacy.

## 2. LITERATURE REVIEW

Abdusamatov H. In his book named "History and artistic interpretation" noted main features of artistic ways of the novels written by different writers and in various genres [2, p. 184]. Djalmatova's article on "The artistic embodiment of the urban process in the works of Uzbek and Russian writers" served as foundation and contribution to the theoretical part of the research [3, p. 112]. The next literature we used is Shamyakin Ivan's novel "Atlantic and cariatidy. Snowy winter". (Authorized translation with Belarusian A. Ostrovskogo). As this novel is our object, this played one of the essential roles in our work. [12, p. 314]. Dyurishin's "Theory of comparative study of literature" helped us to analyze the comparative features of the two novels [5, p. 5]. Mamajanov's "Depth: Literary Process and Literary Criticism" assisted to make some conclusions on epic works in literature [8, p. 184].

## 3. MATERIALS AND METHODS

The purpose and the objectives of this research include identifying artistic embodiment of urban processes in the epic works of Uzbek and Russian writers in the 70s and common features, differences,

genetic association relationships that correspond to their works, as well as the reasons for their commonality and compare its results in practice. The methods that we used in this work are as follows:

- Theoretical and empirical methods which usually deal with the solution to the problems with the help of analysis, comparison, matching, generalization of the special standards such as pedagogical, methodological, psychological documents on the basis of national education and implementation of the results made from the current research in language teaching.
- Logical and comparative methods have been used to study national experience in comparing main issues including family relations, the transmission of spiritual wealth from generation to generation, the struggle to preserve the national image of the city, national treasures, traditions of the works of those writers.
- Empirical methods which usually include survey, experiment on pedagogy, observation, generalization, interviews.

## 4. RESULTS

Despite the fact that these works were written by different writers and the protagonists are representatives of different peoples, they are united by the problem-urban problem (urbanism) on which the work is based.

Do urban works have separate, distinctive principles? In general, in what ways do they differ from other art forms?

In order to find answers to these questions, it became clear that this topic has not been specifically studied in Uzbek literature. In encyclopedic dictionaries, urbanization is derived from the Latin word *urbs* (city), urbanism is derived from the Latin word *urbanus* (city-specific), firstly, human destiny related to the construction of large cities in literature and time, artistic

representation of nature's problems and secondly reported.

Drawings of urban art in the second half of the XIX century in Whitman's work "Leaves of Grass" (1855), and later V. Bryusov, E. Verxarn, A. Block and head began to stand out in his work. It is known that from the 50s of the XIX century, urbanization began to intensify around the world. While fiction reflected the changes taking place in society, the urbanist process could not be an exception.

It was impossible for this process of life not to change people's minds and hearts. This, in turn, poses new challenges to fiction.

The theme of this pen is a multifaceted commonality in the problem and the creative principles aimed at solving them, and includes a set of aesthetic categories such as the protagonist, genre, device of the work of art, plot.

The similarity between the two major epics is evident in the titles of the novels. The names of these novels have both original and symbolic meanings.

The original meaning of the "diamond belt" is architecture. Multi-storey buildings in Tashkent, located in the quake zone, will be reinforced with diamond-like rigid steel belts. The symbolic meaning of the novel expresses the reserve of national and spiritual values, which are passed down from century to century, from generation to generation.

The title of Shamyakin's novel also has similar original and symbolic meanings.

"Atlant" is derived from the Greek word "Atlantos", which is given three meanings in the "Dictionary of Foreign Words":

1) a warrior carrying a dome of heaven on his shoulder;

2) in architecture it is a statue of a man and acts as a pillar.

The third meaning of this word refers to anatomy.

"Kariatida" is a statue of a woman in architecture, which is used as a pillar, like an atlas.

Since "Atlanteans and Caryatids" is a major epic work describing the problems of urban architecture and the family, the original and symbolic meanings of the title reflected the essence of the theme, the artistic image.

The two words in the novel title (atlant, kariatida) are actually terms used in architecture. They represent the profession and activity of the heroes of the work. At the same time, the title also represents a symbol with a deep philosophical meaning. Since the man used in the construction of the Atlantic building represents a statue of a woman in his kariat, these symbols signify that the positive protagonists (men and women) in the novel take on social responsibility, live and fight for progress and future.

Ivan Shamyakin is a well-known Belarusian writer. His works are widely read with interest, not only in his own republic, but also within the former Soviet Union.

His works are full of sincerity and national color. The plot, the composition is carefully worked out, the characters deserve special attention in terms of accuracy, vitality, artistry.

Like Shamyakin's other prose works, "Atlanteans and Caryatids" is a novel based on a system of artistically appealing, interesting events.

"Atlanteans and Caryatids" is also an urban novel. Its main image object is a modern city, the people who live in it, their spiritual and moral world, thoughts, experiences, problems and relationships.

The author aims to depict the expansion and enlargement of the city, the impact of science and technology on the image of the city and the psyche of the townspeople by depicting the way of life, contradictions and closeness of the protagonist and other characters.

The protagonist of the novel, Maxim Karnach, is the city's chief architect. The talented author, who loves his profession, created an artistic and philosophical concept of the current moral, spiritual,

psychological problems of his time by describing Maxim's work, family life, relationships with his wife, friends and colleagues.

Many of Maxim's qualities - hard work, love of profession, selfless work, intolerance of injustice and hypocrisy, the consequences for his friends and relatives brought him closer to the protagonist of the "Diamond Belt" Abror.

The commonalities of these two heroes in their worldview, way of activity, methods of struggle are clearly visible.

Such closeness between the protagonists, the resemblance has its own ground, of course. The protagonists are first of all connected by profession (architecture). The period in which they lived (60-70s of our century) is the same. Consequently, the harmonious problems of the period, the professional, the genre features of the urban novel gave rise to a certain resemblance between the two protagonists. These thoughts do not lead to the conclusion that Maxim is a repetition of Abror or vice versa Abror Maxim.

Each hero has its own individual qualities, which are the product of the national, modern, psychological and spiritual environment in which they live, which determines their identity, essence, character.

The character of Maxim in Shamyakin's novel becomes clearer in the flow of events that make up the literary text of the work.

This hero is distinguished by the period to which he belongs, as the embodiment of the nation in person.

"Atlanteans and Caryatids" is not just a production novel. The artistic study of spiritual and moral problems plays a key role in it.

The play artistically depicts the uncompromising struggle between progress and backwardness, good and evil, which gave rise to the novel's leading artistic conflict.

The right word is that the demanding Maxim, as an architect, is an ardent

specialist for the splendor and harmony of the city in which he lives.

These qualities of Maxim defined his essence as a positive hero. He hates resurrected, resilient people to please leaders.

Abror, the protagonist of the Diamond Belt, also has a strong hatred for hypocrites. Abror fights relentlessly against the tasteless, shallow projects of the incompetent architect Sherzod Bahromov throughout the story. Because the buildings built on Sherzod's projects spoil the beauty of the city, seriously damage the balance of nature in it. When the prince tries to bury the Bozsuv River, which has adorned the city for centuries, and build a vertical concrete canal in its place, Abror strongly opposes the work. Because in this case the living nature is lost, the majestic maple, oak and slate on the shores of the Bozsuv are cut down.

In the novel Atlantis and the Caryatids, there is also an image of the protagonist Maxim. He, like Sherzod, is incompetent and obedient. Constantly thinking of his own interests, he can't see Maxim, who has a reputation for his talent.

The images of Macaue in The Atlanteans and Caryatids and Sherzod in The Diamond Belt are the tragedy of the imageless. Although Sherzod and Makoed are united by certain features and characteristics of a negative character, they differ from each other in the attitude, image, value, individual characteristics of the creator.

A negative image of P. Kadyrov in terms of Sherzod's inner qualities (incompetence, hypocrisy, flexibility). But with his appearance, demeanor, business acumen, he attracts the attention of those around him. He acts wisely depending on the situation, and his behavior, which is able to assess the situation correctly, is the same as in his pamphlet: "handsome", "well-dressed", able to masterfully get out of any difficult situation.

I. Shamyakin, on the other hand, not only negatively portrayed the image of Makoed

throughout the work, but also almost caricatured it.

When Makoed hears that his rival Maxim Karnach may be ruining his position for certain reasons, he jumps for joy, runs from side to side, trying to convey this message to others and make them happy. But no one agrees with the negative character's "joy," even his wife, Nina, being sarcastic about her husband, who doesn't fit the skin from the incident.

Makoed is not artistically elaborated at the Sherzod level according to his psychological, behavioral, movement, influence environment. But no matter how small and insignificant Makoed's goals may be, they can pose a serious threat to the development of society and the city. The author has demonstrated this fact in a consistent, realistic way throughout the course of the novel.

With Maxim, who has been at loggerheads with big organizations because of his bold, helpful projects and proposals, the door to opportunity begins to open for Makoed as he begins to be criticized in official circles. He is called in to consult with large institutions, and it becomes clear that raw, weak projects will be approved.

For Prince, Abror, Maxim Karnach and others have deep reasons and factors to make Makoed seem a constant enemy. Where there are no talented individuals, the way is open for mid-level professionals to rise to the top. This is fully demonstrated artistically in both works.

Sherzod, Makoed, etc. Abror, break the nerves of Maxims and find ways to live well, without difficulties. But each of them is unhappy in life, in the family.

Sherzod is married to a woman he doesn't like, in his own words, a "cold star." There is no spiritual intimacy, no love between the couple. This created indifference and sadness in the character's heart. He looks at the family of Abror and Wazir, who live happily ever after, sometimes with envy, sometimes with jealousy, feeling that his family will never be like them.

Makoed's family fate is similar to Sherzod's, even more tragic than his. His wife, Nina Ivanovna, knows that her husband is a petty man, an incompetent specialist. That is why he is ignored and ignored. She looks at her husband sarcastically. There is no sense of love in the family.

According to the artistic concept of the novelists, true happiness cannot be achieved without righteousness and goodness. This concept is reflected in a unique way in all the remarkable works of art of world speech.

Shamyakin also, P. Kadyrov, too, positively developed this universal, universal-philosophical thought at a new stage of the literary-artistic process, and managed to embody the text of the novel, the fate of the heroes and characters in a more impressive and exemplary way.

The development of man and society is inextricably linked with the constant struggle of opposing forces (good and evil; ignorance and progressive thought). This important law of dialectics is reflected in the urban novels of Uzbek and Belarusian writers through the image of inter-actor struggle.

Abror, Karnach's character, in the debates, conflicts, contradictions with Sherzod, Sayfulla Rakhmonovich, Ignatovich, Makoed and others like him, whose activities were negative in a sense during the plot, is formed and developed along with the revelation of the essence of the person as a person.

In both novels, special attention is paid to the creative work of the protagonists in the form of mature professionals. This task has both challenges and challenges for both writers.

The problem is that both artists have studied for themselves another field - architecture, its functions, specific aspects - in depth from special textbooks, manuals, magazines, studied the peculiarities of urban planning.

The advantage is that the architect is as creative as the poet, the writer, he also

creates the image in his own way. Consequently, the novelists were well aware of the role and dreams of their heroes as creators and creators. This led to a vivid, realistic depiction of the heroes they created and an artistically convincing performance.

Abror is a supporter of combining the traditions of Uzbek national architecture and its achievements with the experience of Western (European) architecture. He thinks a lot in the construction of the city in order to preserve national identity. But their research leads to sharp opposition from certain forces and groups. Not only Sherzod's arch-rival, but also his boss, Sayfulla Rakhmonovich, have accused him of "nationalism."

It was clear that such an accusation would cause great frustration and danger during the years of the Soviet regime, when the process of "Russification" was intensified. When Abror suggested planting poplar, oak, and maple instead of local climate-resistant spruce and birch trees to create a unique, beautiful landscape in the capital's central square, Sayfulla Rakhmonovich, a generalized symbol of Soviet bigotry, shuddered. For we have given them a place in the center of the field. It is an ugly locality, a national limitation, to offer to plant, say, maple or pine, instead of the Crimean pine or Nalchik spruce" (pp. 116-117). It is a mancured image in Uzbek literature, reminiscent of Chingiz Aitmatov's famous mangrove.

Such accusations may seem ridiculous, unnatural, to the man of today, especially young people. However, it is well known from history that in the Soviet dictatorship, which was dominated by man-made, false internationalism, such threats and nonsense played a tragic role in the lives and destinies of hundreds of national intellectuals - poets, composers, scientists and architects.

Abror is the embodiment of a whole, mature man of faith as a person. He remains steadfast in his views, despite the political and ideological accusations and

administrative pressures of people like Sayfulla Rakhmonovich and Sherzod, whose worldview is narrowly limited. It does not stop from struggle, creativity, activity. He is not alone in this, but his father, the city's progressive, loyal to national traditions, and colleagues support him in this struggle.

## 5. DISCUSSION

Pirimkul Kadyrov tried to depict this contradiction on a deeper, more vital basis on the basis of realistic artistic principles. But at the same time, the play also has negative features of socialist realism, which is the only method of the literature of the former Soviet Union. This is especially evident in the resolution of the work's artistic conflict.

Abror and Sayfulla Rakhmonovich, the dispute between the Princes will end with the intervention and participation of the city party committee. This is, of course, a manifestation of a stereotype that consists of artificially resolving life's contradictions.

It is true that it is not fair to put the blame on the writer alone in such a solution to the conflict. Because the literature of social realism usually strictly required such solutions from the creator.

It should also be borne in mind that during the Soviet period, all major political, social, economic, administrative issues were considered, discussed in party organizations, and ready solutions and conclusions were given, albeit in a standard way. It should not be forgotten that Romannavis had to take this into account in his work as well.

Like Maxim Karnach Abror, the protagonist of *Atlantis and the Caryatids*, he advocates the preservation of national traditions and features in architecture, their application to modern urban planning practices, and the unique style and appearance of every street, square, building and room. He opposes "molding" in architecture, that is, the consideration of

a series of buildings and streets that are duplicates of each other.

The protagonist of "Atlanteans and Caryatids" is also a person who deeply understands the incomparable importance of ecology and nature in the life of the city as an architect.

When he hears that the country's council of ministers has decided to build a large chemical plant near the city where he lives, he takes action to stop this unfounded, harmful activity. It is clear that the construction of the plant on the White Coast, which is the "natural lung" of the city, will upset the balance of nature - the drying up of meadows, trees, air pollution, the natural beauty of the city.

Such actions of Maxim annoy the leaders of the administrative organization, some narrow-minded colleagues. There will be various pressures on him. But the protagonist does not panic in the face of obstacles and persecutions. His work, the fact that his struggle is just and right, gives him strength, will and courage.

It is no coincidence that in both the Diamond Belt and the Atlanteans and Caryatids, the problem of nature conservation has been given a central place.

When thinking about the typological feature of the depiction of nature in both novels, it becomes clear that the main factor of this feature stems from the above-mentioned process.

Both novels end with a hopeful spirit, the future fate of the protagonists, a sense of confidence in the way of life. However, this vivid introduction should not be taken as a result of the false "optimistic" demand of socialist realism. inevitably. This view was the basis for the emergence of a hopeful spirit not only in the conclusion of both works, but in the whole flow of events, in the artistic concept.

## 6. CONCLUSION

A comparative study of P. Kadyrov's "Diamond Belt" with I. Shamyakin's

"Atlanteans and Caryatids" led to the following conclusions:

a) Comparative study and analysis of "Diamond Belt" with works of urban orientation created by representatives of other national literatures. the world, a quality in the artistic structure of the protagonists, allows for a deeper understanding, better study and evaluation;

b) representatives of urban literature focused on the spiritual, moral and psychological problems affected by urbanization. The impact of rapid technological progress in the world on the national way of life, traditions, interpersonal relationships, kinship, friendship and brotherhood, which have been stabilized for centuries; this effect; the suspension or moderation is at the heart of the works of these writers the peculiar protests against the weakening and disappearance of the village, which is the lifeblood and identity of every nation, in the shadow of the city;

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