

## INTERPRETATION OF THE AFGHAN WAR IN THE WORK " BLOODY CRADLES "

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**Abstract.** The article analyzes the specific aspects and character traits of the heroes in the work "Qonli yo'rgaklar" ("Bloody Cradles ") whose fates are connected with the war. The fact that the work is created on the basis of internal discourse, the destructive nature of the war, the suffering of the fate of young warriors, which is imprinted in their memory for a lifetime, is shown. As recounted by Afghan war veterans, the young men who departed from their school or university desks in order to fulfill their duty to the Motherland are interpreted as victims of the political circumstances of that era.

**Keywords:** war, wounded hearts, suffering, disaster, tragedy, people of war, lost generation, lost life, injury, lamentation.

**Introduction.** Our Honourable President Sh. Mirziyoyev said: "We have a great history that is worth admiring. We have great ancestors who are worthy of admiration. We have incomparable riches that are worthy of envy, and I believe that our great future, our great literature and our art, which are worthy of envy, will certainly be"[1] - did not in vain emphasize. Through this, the head of our country expressed confidence that our literature is growing even higher, it will become more prosperous.

Over the centuries, wars have been fought for various reasons: religious, national, political, economic. In them, many people were killed, crippled, missing. In the 20th century, in addition to the world wars, there were a number of other tragic wars. The Arab-Israeli wars, the Kashmir conflict and the Indo - Pakistani wars and the Afghan war. The tragic consequences of these wars were embodied in works of fiction. The life and fate of the heroes of the work is accompanied by war in a chokehold. Therefore, it is appropriate to call these heroes people of war by one name.

The theme of war is one of the most frequently encountered topics in literature, and the protagonists of works written on this subject stand out with their typical traits and distinctive characters. The pacifist spirit, principles of humanism, and love of peace reflected in such works acquire a universal quality, regardless of the writer's nationality, mentality, or worldview. Literary works depicting war and human relations serve, from an ideological perspective, to

condemn war and to foster a deeper appreciation of peace. In doing so, they greatly contribute to the moral and spiritual development of individuals.

The First President of our country, Islam Karimov, said the following about spirituality:

“Spirituality is an incomparable force that calls a person to spiritual purification and inner growth, strengthens willpower, fortifies faith and belief, and awakens conscience” [2].

**Analysis of Literature.** In literary studies, the examination of works on the theme of war has been carried out by foreign scholars such as Ye. V. Staroverova, P. M. Toper, S. Haynes, D. Bevan, L. Goldenson, E. Krimmer, K. MacLaughlin, M. Norris, and T. Riggs. In their research, special attention has been given to the analysis of works on the theme of war from different historical periods and various national literatures, focusing on issues such as historical truth and artistic imagination, the relationship between the era and the protagonist, the individual and society, as well as the representation of typical characters.

Uzbek scholars have also addressed this theme in a number of articles, study guides, scholarly monographs, and textbooks. In U. O. Oljaboev’s book “Some Problems of Character Creation in Uzbek Prose”, modern Uzbek war novels are studied, with particular attention given to the diverse features of their characters. Asqad Muxtor’s article “The Encyclopedia of the Ancient World” presents reflections on Homer’s “Iliad”, which is considered the earliest work in world literature devoted to the theme of war.

A number of articles on the novels of the German writer E. M. Remarque have been published by scholars such as H. Kleyn, M. Parvanova, O. Pokhalenko, I. Frankin, and S. Saidmuradov. Regarding Uzbek literature during the years of the Second World War—when the theme of war was dominant—N. Karimov, S. Mamajonov, B. Nazarov, U. Normatov, and A. Rasulov co-authored the work “Some Problems of Character Creation in Uzbek Prose.”

The works of O‘tkir Hoshimov that depict war events, in particular the novel “Between Two Doors” (Ikki eshik orasi), have been analyzed in articles by scholars such as U. Normatov, T. Rasulov, and Y. Solijonov. His novel “Lives Spent in Dreams” (Tushda kechgan umrlar) has been the subject of studies by critics and writers including U. Normatov, S. Ahmad, Q. Norqobilov, and U. To‘rayev.

**Research Methodology.** In presenting the content of this article, descriptive, lexical-semantic, and cognitive analysis methods were applied.

**Analysis and Results.** Works such as Abdurashid Nurmurodov’s “War Widows”, “Intertwined Fates”, “Bloody Cradles”, “A Bullet Fired at Childhood”, “Supplication”, “Krovavaya pelena” (The Bloody Shroud), “The Smell of Blood”, and “Shining Light” have been published. However, no special research has yet been carried out on his work “Bloody Cradles”, dedicated to the comparative analysis of the images of people of war.

This work is based on the writer’s travels throughout the Soviet Union, during which he conducted interviews with more than three thousand Afghan war veterans, as well as on the memoirs of disabled former soldiers. “Bloody Cradles” is the lament of fathers whose words seep onto paper like tears; it is the bloodstained cry of soldiers with noses and ears severed,

who, tormented by unbearable pain, bit their own tongues; it is the sorrowful song of mothers with snow-white hair and tear-dimmed eyes, swaddling their maimed sons once more. The land of Afghanistan has now become, for us, a corner echoing with laments of unhealed wounds.

In the work, the memories of former soldiers-living witnesses of the Afghan war events-are narrated directly through the voices of the fighters themselves, recounting the hardships of war, and reflecting on concepts such as life and death, love and tragedy. Through these recollections, the book raises issues of compassion, humanism, and the value of peace in one's homeland, while unequivocally condemning war.

This work addresses the bitter fate of young men whose lives were cut short in the Afghan war of the 1980s. The soldiers face such trials that the reader, together with them, also shares in sorrow. The destructive and harmful consequences of war are vividly portrayed. "Bloody Cradles", which exposes the true nature of war and authentically depicts its horrors, also reflects the post-war lives and destinies of former soldiers.

In the book, the veterans who recount their memories are not glorified as war heroes; rather, they are individuals exhausted and tormented by war, who consider peaceful life - within their homeland and alongside their families - more precious than anything else.

The book belongs to the group of works that depict the calamities of war and put forward appeals against it. In it, an effort is made to shed light on the memories of people who suffered from war. Reflections are offered on war itself, its consequences, the misfortunes it brought upon our people, and the human emotions that are tested in times of hardship.

In the history of our literature, there are also works in which events and the psychology of characters are narrated not through their own voices, but through the words of another figure. In such cases, the author's language, as in "Bloody Cradles", transforms into the speech of a different character, thereby acquiring certain additional qualities.

In the development of society, every generation differs - more or less - from the one before it, while at the same time remaining its continuation. Yet for humanity, the most sacred feelings - love of homeland, freedom, truth, and goodness - remain eternal traditions. A person is a child of the environment in which they were born and raised. For this reason, they seek forms of life that bring them happiness and envelop society in prosperity. A person's heart and thoughts are bound to the society where they were nurtured.

In this world, who or what factors bring about injustice, ignorance, and evil? The rebellious individual, who cannot find room in the world and cries out against oppression, looks upon the existence of happiness and the triumph of truth with doubt.

Abdurashid Normurodov's "Bloody Cradles" is a collection of soldiers' bitter memories. In it, the full horror of war is embodied in images—an infant torn to pieces, intestines shredded by blades into countless fragments, a heart crushed in an iron grip until it withers like a pomegranate, hair ripped away along with the scalp. The terror of war continually emerges before the reader in these symbols.

This book differs sharply from many other writings on war. Here, we cannot laugh with the joy of victory, nor can we become intoxicated by the sound of battle cries. On not a single page is there falsehood. War appears before our eyes with its unparalleled catastrophe and horror. Any terrifying, tragic event might perhaps be told as though one were listening to a tale. But the torment of hearts torn apart and nerves shattered by the Afghan war can no longer be endured when recalled.

Temur Saidov - born in 1969. He was wounded by a mine explosion in the village of Piramakon. He remembers:

“At that moment, I felt nothing... I thought it was a piece of wood and pulled it toward me... it moved slightly. I thought it was my comrade’s leg and tried to find him. From a hole in front of me, another leg was sticking out. Only then did I realize they were my own legs. No, no, I cannot recount everything I saw that day...” [6, p.47]

The soldier does not wish to remember the war. He has had his fill of those sights. Yet it is impossible to forget, for human memory is a chest of secrets. No moment of those days, months, or years can ever be erased.

Safarmahmud Boboyev - born in 1963, says:

“Whenever I hear the sound of shells on television, I shrink my shoulders and duck my head, as if it had exploded right beside me. My friends laugh at me for it...” [6, p.49]

Pyotr Mikhailovich — born in 1962.

“Have you ever seen meat chopped finely with an axe? That is exactly how my legs were cut into small pieces. As if they had been hacked off, my feet lay turned upward on the stretcher, and it seemed to me as though fingers were sprouting out of the ground. The torn flesh, not yet completely severed from my legs, was being dragged along...” [6, p.52]

Abduvohid Ergashev:

“If you are born blind, perhaps it doesn’t feel as terrible. But when a man who has seen everything until now ends up in such a state, it is unbearable. It feels as if the whole world is burning. If those who invented mines, grenades, shells - if they were beside me now, I would want to tear them to pieces. A thousand curses upon those who condemned us to such a life...” [6, p.57]

This is the curse of a soldier who returned from the war disabled, directed toward war itself and the inventors of death.

Savid Imatov:

“It was the first time I saw blood and human intestines. Later, I brought him to the unit. As we carried him, his intestines dragged along, so we gathered them and placed them back into his stomach.” [6, p.123]

Today it has become clear to us that the Afghan war was the result of a “failed policy.” Yet, at the time, it was referred to as an “international duty.” Because of that mistake, in thousands of households a “broken loaf of bread” - the portion of a fallen soldier - was left behind. The soil of Afghanistan turned red with the blood of martyrs.

This book is of great importance in helping us comprehend that error. Within it, the truths of life and death, duty and conscience, friendship and betrayal are portrayed without exaggeration, exactly as they were.

**Conclusion.** In the literature of the last century, the theme of war held an important place in Uzbek writing. Numerous works were created on the subjects of the Second World War and the Afghan War. The motifs in works about these two wars differ significantly: in those depicting the Second World War, the motif of heroism predominates, whereas in works on the Afghan War, the tragic motif prevails. In the creative output of Abdurashid Normurodov, the Afghan War occupies a special place, with its negative consequences reflected in his writings. Through the inner experiences and psychological states of young soldiers—who were victims of the politics of that time - the impact of war on the minds and spirit of youth is revealed. In the work, features associated with the heroes of the “Lost Generation,” such as a “wasted life” and a “false destiny,” find expression in the fate of war participants. Through the voices of its protagonists, the work vividly conveys their emotional struggles, inner world, thoughts, and aspirations. The book is dominated by a tragic pathos.

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