

THE RELATIONSHIP BETWEEN THE INDIVIDUAL AND SOCIETY IN ABDUQAYUM YULDOSHEV'S WORKS

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Abstract: *This article analyzes the relationship between social problems and personal tragedy through the example of A. Yuldoshev's Poincaré. It explores the depiction of tragedy in literature, the role of details in revealing tragic elements, the factors underlying tragedy, and the uniqueness of character portrayals, using examples from the work. It also examines the role of individual-society relations in contemporary literature.*

Keywords: *Tragedy, detail, conflict, hypothesis, Poincaré conjecture, aesthetic category, depiction of tragedy, divine inspiration, author's intent.*

Social reality is the set of relationships that arise in the process of society's material life and production of material goods. Social consciousness – worldviews, perceptions, ideas; political, aesthetic, and legal theories; philosophy, religion, ethics, and others – reflect the spiritual side of social life, while its material side forms social reality. Literature, as one of the forms of social consciousness, is inseparable from life and constantly influences it. Although the concept of tragedy has both a real and a literary basis, the reasons, factors, and perspectives differ from each other.

In the writer's short story Poincaré, the tragic elements are vividly depicted based on reality. We are used to calling works that end with the death of a character a tragedy. However, in this story there is no death, but rather a situation more pitiful and cruel than death: a person falls into a society that does not understand him, sacrifices his life and dreams for the sake of others' approval.

The story reflects the tragedy of an individual who becomes a victim of age-old customs deeply rooted in our society, sacrifices his dreams for the sake of household obligations, and ultimately witnesses his own personal downfall.

Every work of literature is written with a specific purpose. The protagonist, as a conscious individual with independent thought, strives to overcome existing problems, unlike other characters. Several conflicts are posed before him – between person and person, person and nature, or person and society. In Poincaré, the central conflict is person versus society. Moreover, the protagonist's struggle with himself creates an inner collision.

The story is narrated in the first person, with the protagonist describing events truthfully, along with his emotions and sufferings. It begins with the

depiction of a young mathematician from a rural background who is determined to solve a mathematical hypothesis that has puzzled scientists worldwide. Youth is the most beautiful time of life, full of aspirations. A true devotee of his profession longs to conquer even the most difficult peaks. The protagonist becomes wholly devoted to proving the hypothesis. When he tells his supervisor, the latter replies that it is an unsolvable problem that many great minds have failed to resolve, and advises him to focus on something “practical” instead:

“Of course, there is a solution. The solution is inside the egg, the egg is in the chest, the chest is in the cellar, and the cellar is... up there.” He pointed to the sky. “Better do practical work instead of hanging yourself on a high gallows over an illusion. The state does not give you money to chase mirages. Better a nearby lung than a distant tail.”

This quote reveals the nature of people who avoid difficulties and do not wish to serve their nation sincerely. Such attitudes are among the causes of societal decline. Yet the stubborn mathematician, though forced to take on a different topic, does not abandon his main goal. When a person is filled with the passion for discovery, day and night lose their meaning. This is what we call divine inspiration. The author vividly conveys the spiritual state of mathematicians through the protagonist. These were the happiest moments of his life, even though he often went hungry. But the real problems awaited him ahead.

In Uzbek culture, the family has long been considered sacred. Religious texts also regard marriage as a duty. The protagonist’s parents seek to marry him off. He agrees, fearing gossip and malicious talk. But this marriage distances him from mathematics, for the bride chosen for him belongs to a group of women who care only for appearance and luxury living. The author illustrates this with an example after the wedding:

“My wife took out a sheet of paper torn from a student notebook and said:
‘You can read that when you get to Tashkent. But first read this.’

It was a list, full of spelling mistakes, saying: ‘Monday – my aunt’s birthday, Tuesday – my friend’s wedding, Wednesday afternoon – bread-breaking at my mother’s sister’s house, evening – girls’ gathering...’

Naturally, such events are costly for a newlywed family. But refusing is impossible – “What will people think?” This concern for others’ opinions is one of the roots of tragedy. As a wise man once said, the worst thing in this world is to try to please everyone. The protagonist, who once felt close to solving a great mathematical problem, now becomes dizzy faced with his wife’s endless list of demands. Almost two months of his life are wasted on ceremonies instead of science.

He plans to return to Tashkent to continue his research, but his wife demands that they stay in their “homeland.” Thirty years pass, and the protagonist is still unable to finish his work. One day he reads online that the Poincaré conjecture has been solved – by Grigori Perelman of St. Petersburg. The hero is devastated. Perelman lived modestly with his mother, without a family, and solved the problem completely. The protagonist falls into depression because he had been following the same path but was too late.

The worst thing for a person is to live in an environment that does not understand them. The protagonist suffers from this. His wife, who should have been his closest supporter, fails to provide understanding and care. The writer skillfully portrays this spiritual state through description:

“Where is Poincaré, and where is this fat, balding professor sitting in front of me in crumpled pants, his head trembling slightly, stuttering, and still claiming to have been young once?”

This image is the result of years of neglect. The writer’s aim is to reveal the character’s place in the family and his treatment. The protagonist was not only misunderstood but also deprived of affection. The “crumpled pants” become a symbol of his tragedy. Yet he still had a lofty goal – to prove the hypothesis. For him, the reward money was meaningless:

“... If God said, ‘Take it, my servant,’ and we solved the hypothesis together, I would give up the prize money. Let the student take it; he needs it more. But my joy at proving a century-old problem would be worth more than half a million dollars.”

These words reflect the purity and sincerity of the protagonist’s soul, which makes readers empathize with him. But the news of the problem’s solution leads to his psychological collapse. His lack of time – due to working multiple jobs to provide for his family – is the root cause of the tragedy. No one around him – wife, children, colleagues, or students – understands him. Even his student begins to repeat the same fate. This is the writer’s ultimate message: man-made traditions can hinder the progress of society. Through the protagonist, the tragedy of the entire nation is revealed.

In conclusion, the primary aim of literature is to teach people moral values and guide them toward a proper understanding of life. Poincaré successfully fulfills this mission and has gained readers’ recognition. Tragedy, as an aesthetic category, does not merely evoke pity but inspires readers to resist the causes that lead to tragedy.

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