

ABDULLA'S CREATIVITY AND EXPRESSION OF THE NATIONAL SPIRIT

Madumarov Muhammadodil Matkomilovich

Kokand University

Abstract: This article discusses the work of the great enlightenment writer Abdullah Kadiri and the issue of national spirit. In particular, the identity of the protagonists of his most famous novel, *Days Gone By*, is scientifically discussed.

Keywords: Abdullah Kadiri, novel, literature, nation, spirituality, history.

INTRODUCTION

Abdulla Qadiri, as one of the leading intellectuals of his time, worried about the fate of the Motherland and the nation. The ravages of time have tormented the writer's heart. Through the novel "Days gone by" (*OtkanKunlar*), he wants to awaken the national consciousness of the people, talk about the "dirtiest, darkest days of our history" - the next incompetent "Khan times" that led the country to the colonial disaster, and teach the people about this sad reality.

The range of meaning and content of the novel is extremely wide. Various human destinies, social-political, spiritual-moral, family-romantic problems are written in it. However, the issue of the country's destiny and independence stands out among them. The main characters of the work, Otabek and YusufbekHaji, are selfless people who devoted their lives and souls to the independence, well-being, and peace of this country.

METHODOLOGY

The novel "Days gone by" is an incredibly large and clear mirror, in which the specific historical conditions, life in the situation, customs, spiritual and spiritual world, stature, appearance of the Uzbek nation are clearly visible to a large extent. - is clearly described. The trio in the novel - the lover, the mistress, and the aghar, at first glance, remind of traditional love epics. In it, Otabek and Kumush's pure love, romantic

experiences, happiness and unhappiness are shown with great skill. The reader is moved by the delicate details about the "very precious" feeling of love in the work, which takes a deep place in the hearts of very few people. The tragic scenes that deprived Otabek and Kumush of their happy moments fill one with deep thoughts. Under the pretext of romantic adventures of lovers, the author embodies before our eyes a certain historical period - the situation of Turkestan on the eve of the Russian invasion, its dark days. At the moment, the main reason for the country's captivity is ignorance, backwardness, and internal conflicts.

The novel "Days gone by" is imbued with the spirit of deep respect for the hardworking people. The writer lovingly described the characters of hardworking people like Hasanali, UstaOlim, Saodat, Toybeka, Oybodok. In particular, Hasanali, the servant of Yusufbek Haji, will be respected by the reader as an image of a person who embodies the best qualities typical of an ordinary person - diligent, resourceful, loyal, intelligent, caring, conscientious, kind. The image of women occupies an important place in the novel "Days gone by". The writer created dozens of different characters of women, such as Kumushbibi, Zainab, Oyim Uzbek, OyimOftob, Saodat, Oybodoq, Toybeka, Khushroybibi, Jannat old woman. The author also created complex characters such as Hamid, Khushroybibi, Jannat campir, Muslimonqul, Azizbek, Sadiq with great skill. In the play, Kumushbibi is a symbol of loyalty, beauty and sincerity, while Khushroybibi is a symbol of blackness and evil, wickedness and evil, impudence and arrogance, stubbornness and selfishness.

DISCUSSION AND RESULTS

Each of the characters in the novel "Days gone by". is a world of its own, and they never repeat each other. All of them are made with a high level of skill. Abdulla Qadiri's work "Days gone by". is the first peak of Uzbek novelism.

The artist's skill can be seen in the fact that when he describes the life of the people he belongs to using the national language, he combines national heroes and national traditions through historical events.

Of course, "...artistic skill is not to find beautiful phrases, beautiful expressions, ancient events, funny and sad situations, but to create images that bring the necessary words to the people to the heart of the reader." Therefore, characters in literary works are an expression of a certain human personality, and their complex mental states, which they cannot express themselves, are described using the author's speech.

One of the factors of the magical charm of Qadiri's works is his national language. When the writer was looking for a source for writing a work, he also looked for an attractive, cultural and beautiful form of language belonging to the Uzbek people. If he found the source in folklore, he searched for and managed to find such a form of language in our dialects, which are the basis of our literary language, and our dialects, which are considered to be their reserves. At the same time, he proved it in practice, being sure that all our dialects are an inexhaustible treasure for the literary language. In fact, he brought our lexical units, which are considered the property of the dialect, into our literary language. However, their place was empty in the literary language, and Abdulla Qadiri's job in filling this void is incomparable. The process of choosing words is vividly reflected in it, just like an example of an artist choosing colors for a picture. You will feel it while reading the works of the writer. The writer brought the simple Uzbek way of speaking into his novels and ensured the vividness and vitality of the language of his works. It didn't happen by itself, because the writer himself was engaged in craftsmanship, i.e. covering the roofs of houses, walking among the people. Then he cleaned up the abandoned land in his neighborhood and gave life to it and created a garden. The close relationship with ordinary people, the mind clarified by the feeling of enjoyment of physical labor became the basis for the creation of such works that are artistically perfect and captivate the reader.

Real artistic works reflect the personality, inner world, nature, and living environment of poets and writers. From this point of view, the writer himself appears in the work as individualized typical characters. "For example, let's say that O. Balzac created 2000 characters in "The Comedy of Mankind". So, Balzac's heart, life,

thoughts, understanding of life and people were divided into these 2000 characters, and each character lived his own life, thought with his own thoughts, and spoke in his own language. On top of that, there are 2,000 images that have been compiled into the "Comedy of Mankind" and directed their activities to a certain goal, without which it is impossible to fully understand Balzac's life, character, heart, outlook, talent, and style. This two-thousandth image is the image of the author, the force that has absolute authority over all images, shows the life activity of each one, and moves them.

The speech of the author is important in the appearance of the author as the characters in the work. The author's speech is a mirror of the writer's skill, and the images in the work,

Their portraits, their inner world, natural scenes, everything - it is a speech with "authority" that describes everything from the language of the writer. Hakim's speech serves to reveal the ideological direction of the work of art and the characters of the characters.

While studying the importance of the author's speech in artistic works, we came across a very ancient form of the author's speech in the novel "Days gone by" by A. Qadiri, the founder of the Uzbek national novel.

"Kumushbibi wakes up in an extraordinary situation: one night everyone dreams of a wedding."

- They want to make new blankets for the wedding, they want to buy feather beds, they argue about what kind of clothes should suit the groom, OftobAyim orders her husband to buy a gold belt... There is no choice but to repent. Q: Who are the sons-in-laws of the month of AftobAyim, which daughters do they marry, do they have daughters other than Kumushbibi? Their daughters are single, so they will be got married toKumush...

- Not an understandable:
- Who gets married ?
- Kumush!

- Does Kumushbibbi like the groom or not? Do we need to know his opinion on this?
- You don't need to talk, you don't need to tell.
- Why?
- Because that's the custom? Kumush parents are forced to agree to whomever they like"

The reader who has read the description of this artistic speech can definitely say that it is a dialogue between two characters. If you look closely, there are no characters involved in this speech. It is interesting that the writer could have applied the above extract to the speech of the characters. But only the governor can explain artistic images such as Kumushbibbi waking up from sleep, owls entering everyone's dreams in one night, preparing new blankets and mattresses for owls. It is understood from the comment that the nationality of the author's speech is clearly visible in every word and phrase.

In the author's speech, it is convincingly stated that it is not necessary to talk to an Eastern woman about the chastity, elegance, beauty of her daughters, even about her likes and dislikes of the groom.

In addition, there is an expression in the chapter "Welcoming the Gods": "Kumush saluted and threw the veil in his hand to the ground, ran and threw himself into the arms of the Uzbek Ayim. My Uzbek mother also hugged him tightly took her, kissed her cheek, turned around, crawled and stared at her and cried for some reason..."

Although the writer uses the word "for some reason" in this place, the reader understands "why" the Uzbek Ayimis crying very well. When a simple and honest woman like Uzbek Ayim saw Kumush's beauty, her charm, shy, shy smile, she couldn't help but understand her injustice, the injustices she did to her, and the fact that she made her unhappy. Uzbek Ayim understood this with the sensitivity typical of a simple-minded woman and, regretting her actions, shed tears and apologized to Kumush.

At this point, we agree with the opinion of literary scholar Izzat Sultan that "... the

author's speech in a work of art is primarily informative." In our opinion, if the author's speech consists of "informational character", the artistic effectiveness of the work will be damaged. Therefore, in the author's speech, the writer artistically describes the state of the heroes in a certain situation, the changes that took place in his psyche under the influence of national conditions.

CONCLUSION

As can be seen from the above thoughts, nationalism is expressed in two directions in the works of Abdulla Qadiri. First of all, the writer achieves the artistic intention of all his works, especially the novel "Days gone by" by expressing the subject based on the history and mentality of his native land, native people. Secondly, the topic, idea, and image solution were adapted to the Islamic enlightenment and Jadidism doctrine, which further deepened nationalism.

In addition, the writer was inspired by the general spirit of folklore works, and in the behavior of the characters he created, in describing their activities, he was fed by family and household environment, traditions and rituals of the people. Of course, Abdulla Qadiri's attitude to folklore traditions is not direct, but indirect. Even then, the writer turned to the traditions of folk art in order to convincingly reflect the realistic image of the characters he created, to develop and solve the conflicts of the novels on the basis of life. More precisely, Abdulla Qadiri's use of folklore traditions was realized on the basis of synthesis.

If you look carefully at writer's works, you can see that he has absorbed scenes from people's life, especially comic images typical of folklore, into his work. Of the curious and clowns in his novel "Days gone by".

Art can be a vivid example of how the art of folk performance in real life was skillfully absorbed into the novel.

Abdulla Qadiri's novel "Days gone by" shows a tendency towards domestic and psychological imagery. Therefore, folklore traditions in his novel are also used from this point of view.

It can be said that in the new Uzbek literature, the epic image and the epic narrative (narrative) began first of all with Abdulla Qadiri, in which his folk oral creativity and the form of poetic imagery in written classical literature, the romantic expression method, are extremely natural to realistic prose. It was a great discovery.

In the works of Abdulla Qadiri, the national spirit and folklore traditions are combined, showing the artist's unique, unique style.

In general, in Abdulla Qadiri's novels such as "Days gone by" ", "Scorpion from the Altar" and the short story "Obid Hetman", but also in his poems such as "Our condition", "Wedding", "Millatim", "Fikraylagil", " The national spirit prevails in stories such as "Juvonboz", "Uloqda", "DinlarBazmi" and "BakhtsizKuyuv" dramas.

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