# DESCRIPTION OF HUMAN QUALITIES OF THE POET IN SADULLA SIYOYEV'S NOVEL "AVAZ"

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*Abstract. Today, the weight of works created in historical and biographical content is increasing in Uzbek literature. Most of these works depict the events of the historical period, the characters of the writers and poets who lived and created in that period, and their ways of life. For example, Oybek's "Navoiy", "Starry Nights" and "Avlodlar Dovani" by P. Kadirov, "Mohlaroyim" by M. Karim, "Ahmad Yassavi" and "Avaz" by S. Siyoyev can be included. In creating the image of the creator, their prototypes are a rich resource for the writer and a great responsibility, as well. First, all historical sources related to the chosen hero should be carefully studied. Secondly, the writer should sort the collected sources and create his own artistic interpretation. In fiction, the image of the same creator can be artistically interpreted by different writers.*

*In this article, Uzbek enlightener poet, Avaz the son of Polvonniyoz (Otar) is described as a poet and person through the novel "Avaz" by Sa'dulla Siyoyev, and the historical events of that time are described.*

*Keywords: historical and biographical, S. Siyoyev, novel "Avaz", Avaz Otar, environment, society, poet, poem, khan, injustice, people, tragedy.*

## INTRODUCTION

A modern historical work in Uzbek literature was created for the first time by Abdulla Qadiri. The genre of historical novel appeared in Uzbek literature with the writer's novel "Past Days". Oibek, Musa the son of Tashmuhammad, developed the traditions of the historical novel started by Qadiri in the novel "Qutlug Qon" and laid the foundation stone of the genre of historical-biographical novel with the novel "Navoi". Later, O. Yaqubov with the novel "Treasure of Ulugbek", P. Kadirov - "Starry Nights" and "Generations' passover", Muhammad Ali - "Sarbadorlar" took the historical novel genre to a new level.

In dramaturgy, Abdurauf Fitrat began his experience of writing a work on a historical theme with the tragedy "Abulfayzkhan". In this genre, such tragedies as "Alisher Navoiy" by Uygun and Izzan Sultan, "Mukanna" by Hamid Olimjon, "Jalaluddin Manguberdi" and "Mirzo Ulugbek" by M. Shaikhzoda, "Sahibqiron" by Abdulla Oripov were created, and these works demonstrated that the artistic possibilities of dramaturgy are great in embodying the image of a historical person.

## RESEARCH MATERIALS AND METHODOLOGY

Sadulla Siyoyev started his career by writing poetry. His first poem was published in 1956. In addition to poems, he also published stories such as "Girl's Counsel" (1963), "A Thousand Tricks" (1964), "Charkhpalak" (1965), "A Guest Came to Our Home" (1966). Today's village life is described in these stories.

The writer's first collection of short stories "The Boy Who Didn't Swear" was published in 1970. This collection includes his lyrical and comic stories. After that S. Siyoyev's collections of

stories like "Sadag'ang ketay" (1972), "Happy weddings" (1975), «Oy borib, omon keling» (1976), «Og'ir vaznli janjalkash», «Erkaklar uchun ertaklar» were published. In them, the writer honors the work, character and human feelings of our contemporaries.

In the following years, his short stories "Yoruglik" (1986), "I want to be careless" (1990) and the novel "Avaz" (1987) were submitted to the readers' verdict.

**RESEARCH RESULTS**

The novel "Avaz" is an autobiographical work about the poet. In the novel, the writer describes and depicts Avaz Otar as a poet and a person. He not only gives a wide place to his work, but also does not ignore the personal human aspects of the poet. The reader who begins to get acquainted with the work will rediscover Avaz Otar for himself until the end of the work. This shows the high image skills of the writer.

Many literary experts, historians, philosophers have conducted research on folk books - short stories and narratives. They thoroughly studied the plot bases of folk books, the system of images, their historical and legendary roots, the scope of distribution, artistic and expressive means, language and stylistic features.

Since the 17th-18th centuries, the principle of depicting social life and actusl reality with a comic eye has gained a wider place in literature. Makhmur, later Muqimi, Furqat, Zavqi, and Avaz the son of Otar began to express their dissatisfaction with the existing system and injustices in life in their works. But such a comic attitude prevailed only within the genre of poetry. In literary prose, in particular, in the genre of short stories, the style of traditional folk books was still leading.

Before discussing the development problems of Uzbek realistic short stories in later periods, we found it necessary to comment on some theoretical and terminological confusions that have arisen in our literary studies. After all, such confusions can prevent us from drawing correct conclusions about the development of the short story genre in the current process. One of them is related to the emergence of the short story genre in Uzbek literature of the 20th century..

**DISCUSSION**

Uzbek enlightener poet - Avaz Otar - Avaz the son of Polvonniyoz (Otar) (1884.15.8-Khiva-1919) first studied at school, then at the Inoqi madrasa in Khiva. At the age of 18, he became known among the people as a poet. Muhammad Rahim Soni (Feruz) paid great attention to the talent of Avaz Otar, invited him to the palace and appointed Tabibi as his teacher. However, Avaz Otar could not cope with the palace life and left it.

The ideas of national revival and independence that emerged at the beginning of the 20th century had a strong influence on Avaz Otar's work. In the works of Avaz Otar, the ideas of tyranny, freedom, enlightenment, satires directed against the vices of life began to appear. During this period, the poet wrote lyrical poems, verses, rubai's glorifying high human qualities and true human love. A series of comic poems - "Faloni" - which took a special place in Avaz Otar's work, was also a product of this period. Avaz Otar interprets the fate and future of the nation in a new way in his poems "Millat", "Hurriyat"; "Topar erkan, qachon", "Xalq", "Zamon" and others. Some of his poems were published in the contemporary press ("Oyina", "Vaqt", "Mulla Nasriddin" and others). Second divan ("Saodat ul-Iqbal", "Devani Avaz") and ghazals included in a number of bayazs have survived to this days. Manuscript copies of his works are kept at the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan. In the republic, schools, streets and alleys are named after Avaz Otar. A house-museum was established in Khiva, and a statue was

installed. Artistic works were created about him (epic "Erk Sadosi" by E. Samandar, drama "Tragedy of Ghazal" by A. Bobojon, short story "Bir chora zamon istab" by S. Siyoyev, etc.).

In historical stories, the issue of real life and artistic standards is an important point. In the writer's short story "Bir chora zaman istab", the relationship between historical figures (Feruz and Avaz Otar) did not find a true expression due to the fact that the criterion of historicity was not observed.

Avaz Otar was quick to lose his temper, was easily affected by everything, and could get angry when he saw injustice. He was a supporter of justice and freedom who did not bow to anyone. Even when he meets Khan for the first time, the fact that he can easily recite poetry looking into Khan's eyes amazes everyone around him. However, it was impossible to look at Khan straight in the eye. Throughout his life, the poet was with the people, walked among the people, shared their pain. In his poems, he wrote down the dreams and sorrows of the people.

There are poets, from the moment they recognize their identity to their last breath, their work is driven by a great goal and fighting feelings. Such writers, regardless of the poetic forms they write in, strive for the priority of the ideas of justice and humanity in the memory of the people. If you imagine, the way of thinking of such poets is the mastery. Because they stand next to the humiliated people with each of their poems that are still starting to be wounded in the imagination. The tears of many poor people who are suffering from poverty will pour into the bowl of their hearts.

In fact, every talented person is born to fight and rebel against oppression and poverty on earth. Only when life and society look with the eyes of true talent and recognize the sadness, hardships and tribulations in words and expressions, somewhat lightly, will they protect the oppressed, the poor, the stranger from depression and despair in every way. Even if no one understands, the poet understands, and the poet leans on life even when the people are afraid and trembling in front of the cruel and merciless reality. After all, the life of an artist who is close and adherent to life will be eternal.

Avaz Otar's thoughts, life, moral and spiritual destiny, extent of suffering and spiritual growth are not similar to those of any other poet. In his poetry, there is sadness, grief and sorrow, which is often repeated in poetry, and more often, there is a feeling-creating passion. When this passion rises, sometimes he forgets himself, sometimes he runs away from himself and wants to be saved from the state of death. Then his pain, anguish, and sorrowful moans in the poem become not confessions, objections, admissions, but denials. He seems to be looking for meaning out of meaninglessness and joy out of sadness. When he forgets himself and loses his identity, he does not even consider the world or the people of the world.

In general, Avaz Otar, as the one and only savior of all tragedies and problems in social, economic and political life, seeks salvation only from Allah and considers only the path of righteousness as the path of truth, compassion, kindness, courage and loyalty. Avaz is a poet of hope, a singer of wishes that his times didn't recognize, and he regained his height amid various insecurities. More than anyone else, he hoped and believed in the changes in life, the breaking of the shackles of slavery and ignorance. Avaz is one of the poets who devoted most of his creative time to writing ghazals. A ghazal is a dreamy melody of the human heart, a separate and integral picture of a painful soul. Ghazal writing is a reflection of spiritual truths. It doesn't matter whether these meanings are romantic, philosophical or moral, it's all about the freedom of the Spirit, who

has entered into a debate about the essence of life or death. Because it is difficult to have intellectual height in a heart without spiritual elevation.

**CONCLUSION**

Avaz O'tar is the protector of goodness and good qualities in a person, the enemy of arrogance, hypocrisy, ignorance and nescience, as if in a poem or rubai the poet breaks the world with a lie. He is interested in embodying the great essence of reality in compact forms. The affairs of the world are improved by bravery, and decline by cowardice. A man of valor decorates his life, and a man of valor paints it black. The valor does not become a gentle, tolerant, self-sacrificing person by comparing himself to the brave people. In one of the Avaz's line, talking about "not showing a picture of bravery in the life", "someone who compares himself with men", he says:

Even if a sword comes to the head, he is a brave boy.

It is necessary to stand firm and not break the promise.

So, courage is constancy. Keep your promise even when a sword comes to your head, don't break the covenant.

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