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ABDULLAH QADIRI - THE SARCHASHMA OF SPIRITUALITY

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ABOUT ARTICLE

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Abstract: In this article, we want to reveal the greatness of the Uzbek culture by widely promoting the creative work of one of our great figures, Abdulla Qadiri, who laid the first foundation stone of the novel elegance for the Uzbek people, who instilled wisdom in people from the spiritual turmoil. no exaggeration.

INTRODUCTION

Mature works created with the artistic genius of the great adimiiz, the founder of the Uzbek School of romance, Abdullah Qadiri, are still immeasurably important today in the realization of our national identity.

Shavkat Mirziyoyev

President Of The Republic Of Uzbekistan

A person was born, who did not drink water from the fountain of spirituality, did not bruise under its brilliance, reflected on the mental fronts and illuminated the path of life like the speed of light, even at

the very bottom of this, in the original sense, the service of several of our great selves, such as Abdullah Kadiri, is spreading from the darkness. Their works have been moving from languages to languages, from languages to languages, and from Hearts to Hearts, becoming armugan in our hearts. Teran, when viewed with his eyes, is also a great romanafis - a sharp pencil soxib, who laid the foundation stone for Uzbek Romanianism. Literally one look at Abdullah Kadiri's literature has built a very large mountain into the spiritual world. And the opposite is that, after reading the novels, the skin of a person warms and warms up his soul as bright as the sun, bringing to the puzzle his views on life, illuminating in his works the forgiveness of our people of the past times in such a skillful way that, in fact, we cannot exaggerate to say that this world is one of its wonders.

It is worth noting that even in the lifestyle of Abdullah Qadiri, there will be no exaggeration to say the mature adib, who has reached the point of becoming an example for the Uzbek people. The proof of this is expressed in the words of his children Habibullo Qadiri: "I have never seen a mahal plan or any similar program before my dad. It seems that the man would have cooked all the plan-plans in the brain from thread to needle."

Two literary centuries in the history of centuries-old Uzbek literature are divided by the golden pages of the history of our national literature, so to speak, from justice. If one of these two centuries corresponds to the 15th century, when munavvar was named after the Great Navoi, the other is the new era of Uzbek literature-history — the 20th century, which began with the brilliant creations of Abdullah Kadyri, Fitrat and Chulpan. Each of these great figures, the torches of these two Golden Ages, is one of the miraculous events in the history of our Uzbek literature, and each is a literary phenomenon.

It is worth mentioning with pleasure that the study of the work of Abdullah Qadiri was initiated by master Oybek in the dangerous 30s. He was followed by scholars and journalists such as Izzat Sultanov, Matyokub Koshjonov, Ibrahim Mirzayev, Umarali Normatov, Ahmad Aliyev, Sobir Mirvaliyev, Sherali Turdiyev, Bahadir Karimov, Aliboy Qahramanov, Khadicha Lutfullayeva, Nabijan Boki, and children and grandchildren of ADIB Habibulla, Mas'ud, Khondamir and Sherkon Kadyr carried out instructive work in this field. Thanks to their selfless scientific and propaganda activities, a branch of the science of Almighty science has emerged in Uzbek literary studies. We intend to use the works of scientists and journalists who have made a significant contribution to the science of Almighty science, which did not lose their value in the most turbulent times of that time, and to publish literary-historical and literary-theoretical tablets to be obtained in their name.

Abdulla Qadiri's historical novels served to accelerate literary progress, solving so many of the complex ideological-artistic problems facing the new Uzbek literature of the 20s. Oybek, Ghafur Ghulam, Abdullah Qahhor, who was later promoted to the elite of Uzbek literature, grew up to be a mature writer under the great influence of Abdullah Qadiri's work. The influence of the work of Abdullah Qadiri on national literature was influenced by Tajik, Turkmen, Kazakh and Kyrgyz literature Sadriddin Ayniy, M. Avezov, H. Large representatives such as Deryayev, Genghis Aitmatov have also repeatedly noted. German literary scholars N.Tun, I. Baddauf, American researchers E. Olworth, Christopher Murphy, originally from Iran have done serious work on the work of American scientist Eden Nabi Abdullah Qadiri.

The ability to express the Deep content in the work of Abdullah Qadiri in an attractive and vivid form, to choose large and significant events from life for an image, to pay attention to dramatic situations in life, the compactness of form and the predominance of expression free from exaggerations in large prose, the suitability and brightness of the word, more importantly – to be able As Oybek said, in the novel "Days Gone By", the writer shows great skill on the language. The language of the novel is really rich, dyed, simple, the power of expression is excellent, the perception of the masses is a language. The role of this work in the formation of the Uzbek literary language is undoubtedly great. Abdullah Qadiri constantly called on the young literary generation to learn from World realism, and he himself read and studied from the Masters of realism in the process of reading world classics and translating their works into Uzbek. Adib, referring to his profession, said: "there is a law in writing: to build a word to express meaning before all, and then that meaning, not a word, artistically, that is, so that it is specially created only for the expression of what you want to say, and not to make it. This is the condition that, when secured in this respect, you will have the right to move on to other issues...".. Various human destinies, socio-political, spiritual-moral, family-economic problems were written in it. Among them, however, the question of the fate, independence of the country, the nation stands out. Consequently, the issue of independence, unity of el-yurt forms the basis of the novel. The main characters of the work, Otabek and Yusufbek hajiyar, are selfless people who bet their lives on the path of independence, prosperity, tranquility of this land. A huge and clear mirror of the "past days", in which the life of the Uzbek nation in a certain historical context, situation, customs, spiritual and spiritual world, Boy-basti, image of the Uzbek nation is clearly embodied in a wide range. "Past days", at first glance, is also reminiscent of traditional ishq epics. In it, the romantic adventures of silver with a scythe, the tragedy of which is depicted with great skill. The romantic adventures in the work excite the reader, the factors that ruined the beautiful happiness of silver with a scythe make a person think deeply. The author, under the pretext of the romantic adventures of lovers, conveys a certain historical period in front of us the

situation of Turkestan on the eve of the Russian invasion, black days. Abdullah Qadiri, in the form of romantic adventures, exclaims the idea that ignorance, backwardness and mutual internal conflicts are the main reason for the fall of the country into captivity. Although in the novel Adib describes and analyzes the character and personality in close connection with the environment, circumstances, social problems, it also draws attention to the innate, mysterious-magical strange dialects of the human personality that do not depend on the environment and circumstances. In this regard, the interpretation of the images of a family, a Savva-character born and brought up in the same conditions, two worlds from Surat and Saimon Waji – the owner-sister Zaynab and Khushraybibi is instructive. One is mute, obedient, Nuqul acts with the permission of others; the other is bold, independent, actively fighting for his own happiness and fate. It is not limited until the writer can interpret the innate characteristics inherent in the character of these two persons, the influence of such qualities on the fate of those who, moreover, others, also expresses the tragic consequences. Not only does Zaynab, who has left himself at the disposal of others, suffer his own happiness due to this helplessness, but again, due to that helplessness, he involuntarily commits a crime behind the salvation of others – giving poison to Silver. Independence, boldness – feel good, but if selfishness interferes with it, Baloi can become Azim. Khushruybibibi fights for his happiness; in his personal interests, he does not return from anything; at the expense of the tears of someone, he restores his happiness in exchange for the happiness of others. The image of my Uzbek mother in the novel is also one of the incredibly natural and beautiful figures. Dumbul nature is revealed to be the main reason why this woman's son is Otabek, and her daughters – in-law-silver, and Zaynab's fate swells, and the end is tragic. However, no matter how sinful it may be, the extremely impudent Adib does not go to the language to sharply condemn it. After all, my Uzbek mother, still a mother... at the same time, the truthful, realistic writer cannot turn a blind eye to the mother's pala-parting, David khattiharakats, some of her shortcomings in her nature. In this regard, the Adib receives a folk humor. The image of this image is swallowed with a face-to – face sérjilo-a humor full of both sarcasm and ardor-affection. Well, the novel "Past days" is one of the masterpieces in the treasury of Uzbek literature, both in terms of the viability of woven heroes and their harmony with historical events, and in terms of the integrity and sophistication of the incarnation. "Past days" was a big step forward, which was printed earlier, as soon as it became the first novel in Uzbek literature. In it, the basic principles of realism were implemented at a high artistic level. The novel, in general, played the role of the foundress of mature realism in Uzbek literature.

Since the text of not a single work belonging to the pen of Abdullah Qadiri has reached us, they were taken and burned during the search, the opportunity to compare them with copies of the publication is also a pity who is impossible. But it turned out that some of ADIB's works underwent a certain textual

change when they were first published in a newspaper or magazine, and then in book form. This circumstance necessitates serious textual research before giving the history of the text of the works of adib in the "qomus". The main theme of the writer's historical novels, on the other hand, turned out to be works contrary to the prevailing ideology, even because of the fate of the nation, unity, grief of el – yurt, independence, the person's land, the ideas of the struggle for social justice. These novels, which vividly reflected the spirit of the nation, became the favorite works of the People, readers of the other nation, were condemned as harmful books for the politics of the silent era. By the mid-1930s, this notorious campaign was in full swing. Following the "donos" of his disciples, such as Ghafir Ghulam, Abdullah Qahhor, Khagan, Abdullah Qadiri was taken to Hibs on 31 December 1937. After 9 months of interrogation, torture, humiliation, he was executed along with his maslakmates like Chulpan, Fitrat. When Kadiri was taken to Hibs, his works were burned in the fire, considered "harmful", lost from libraries, forbidden to read them.

The Almighty admired Adib's skill in the chapter of the artistic language, admitted. Even Sotti Husayn, who stood in the atmosphere of those 30s and criticized "past days" ayamay, noted that the writer "has great service in the refinement of the Uzbek literary language": "A. Kadiri wrote the poem "Days Gone" mainly with the only literary language. Our literary language has not been well worked out among the people, carefully picking up consumables and using them in its place. On the tongue is the mediocrity and the sufficiency of fate". S. Husayn classifies the words used by Qadiri; focuses on the attractive pictorial points in the novel, emphasizing the people's appropriate use of lively language, examples of oral creation.

Even on the eve of the 60s, when the name of Abdullah Qadiri was being justified, and the intellectuals who drank yogurt blowing were extremely careful about the ideological side of the issue, "the language of both novels was rich, simple and artistically sublime, with the ingenuity of avtor's great word artistry" (S. Abdullah fikri)," in my view, Abdullah Qadiri had shown at the time that he was a talented word artist, distinguished from others by his language and skill " (M. Muhamedov's opinion).

The honorable first president of our country I.A. Karimov noted such views about the great adib: "there must not be a single room in our country where the works of Abdullah Qadiri did not penetrate. He is a beloved Adib, a singer of freedom and independence, not only of the Uzbeks, but also of the Turkestan peoples."

Indeed, although a little less than a century has passed, even today we are obliged to admit from the heart the incomparable merits of Abdullah Qadiri to the development of the Uzbek literary language, to emphasize the skill of ADIB, the Beautiful Writer-pen.

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