

The King of Uzbek Prose

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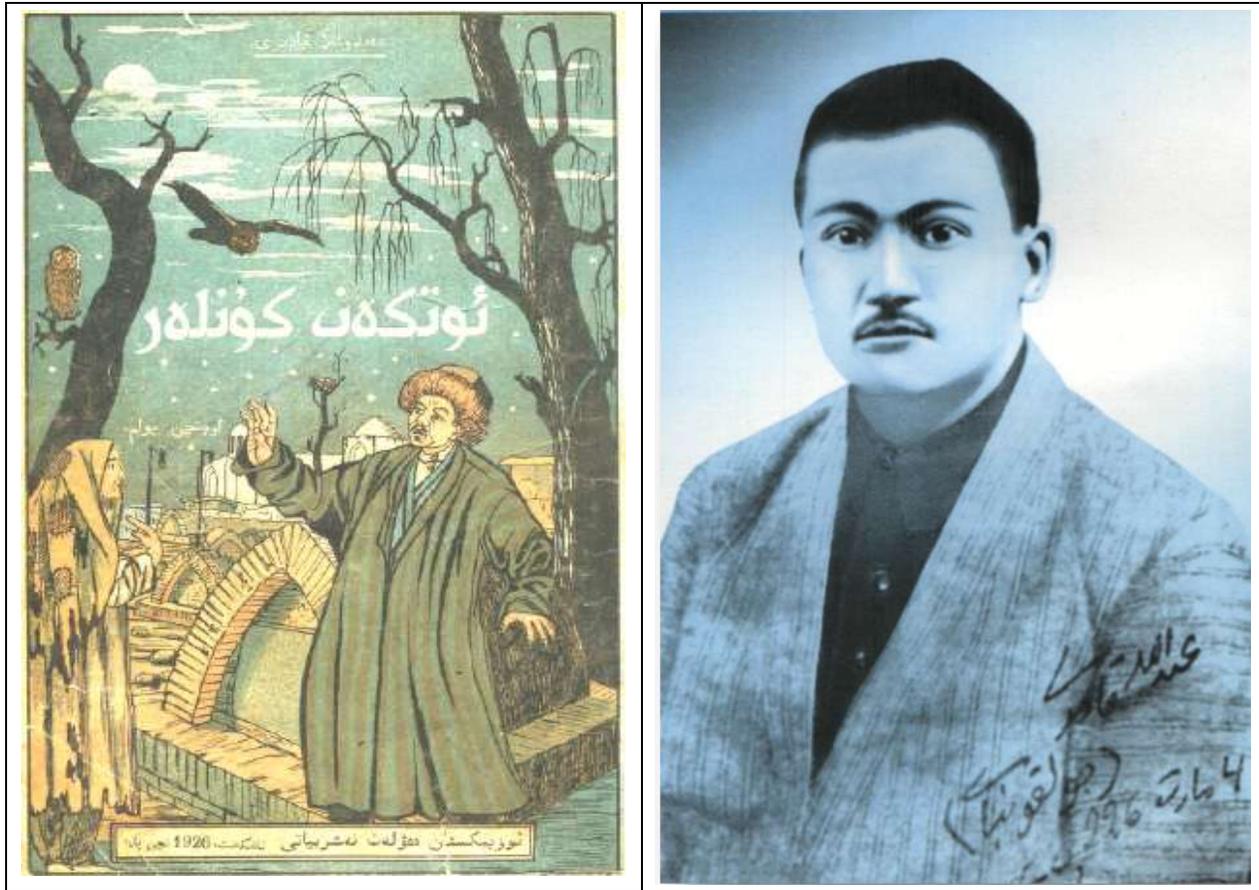
Abstract--- *This article explains that after the novels of the great Uzbek writer Abdullah Qadiri, the concept of “Uzbek novels” appeared in world literature. The author bases his opinion on the well-grounded commentary of the literary scholar E.E. Bertels. In turn, Uzbek classical literature explains that epic works were created in the 14th-15th centuries by Nosiriddin Rabguzi, Poshshokhoja Khoja, at the beginning of the 20th century by Hamza Hakimzoda and Sadriiddin Ayni. It is said that Qadiri first contributed to the genre of storytelling and satirical writing and then began to write national novels. For this purpose the author has studied the works of Husain Javid and Jorji Zaydon from the Oriental literature, and Walter Scott novels from the Western literature. At the same time, Abdullah Qadiri wrote that he had written novels and founded the Uzbek National School of Romance. At the same time, the writer confirmed in his novel “The Days Gone by” that it inspired the Uzbek people to national freedom. It also says that the author found a source of support for the novel, undertakes the obligation to share a new spirit with the novel, and the theme is relevant to the realities of the work. Also, Uzbek-speaking culture of privacy, the secret of love, the end of secret love with the Shari'a, the habit of consulting with a white milk mother in Uzbekistan, the tradition of greetings after the wedding, the beauty of the Uzbek wedding, the responsibility of the bridegroom, and cases such as bride's satisfaction with marriage were commented on. In the next place are the thoughts of the proud mother of the bride, the mother's use of paternity, the sincere father-son relationship, the pride, the fake letter of the enemies, the cheating of the father-in-law, the disclosure of the secret, the love of the couple. The unseen dream, the scheming of the woman, the misery, the bitter note on the floor, and the mourning of the mothers of Uzbekistan were highlighted. In turn, Abdullah Qadiri's invaluable literary skills were proven, such as choice of words, prototype search, test of the power of influence in his psyche, unique art, eventuality, image accuracy, proof of reality. In the conclusion it is acknowledged that the nationality of the Uzbek son of Abdullah Kadiri was revealed, his self-sacrifice was sacrificed in this honorable way, and he remains a pride of his nation for his courage and patriotism.*

Keywords--- *Abdulla Qadiri, Uzbek Novels, Casting Genre, National Liberation, Culture of Communication, Imagery, Art, Speech, Skill.*

I. INTRODUCTION

The great writer Abdulla Qadiri brought the Uzbek national prose to the top of the world by writing his great novels. The famous orientalist and literary critic E.E Bertels also confirmed this: There are many novels by Iranian, Turkish, Arab writers. But their style is no different from the English, French, and German Romance schools, and they have imitation. Abdulla Qadirimay have learned a lot from many romantic schools. But it does not show any imitation. Kadiriy's novels are Uzbek novels that were written with their whole composition in style.

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From his early childhood, Abdulla was heavily involved in mental work in order to become a writer. His neighbors also acknowledged this: “Abdulla often came to visit us after his studies, we read various books, and we would discuss the meanings of certain words in books [2] such as, “Yusuf and Zuleikha”, “Khuriliko”, “Laili and Majnun”, “Farkhad and Shirin”, “Chor Dervish”, “Kissasul-anbi”, “KalilaDimna”, “Navoi”, “Mashrab”, “Iskadarnoma”, “Rustamidoston”, “Khotamtoy”, “Jamshid”.

The prose genre in Uzbek literature was initiated by Khamza Khakimzoda, Sadrididdin Ayni and Abdulla Qadiri [3]. In fact, Khamza Khakimzoda wrote two short novels, but they were also a product of imitation. Sadrididdin Ainiy’s prose works are not artistic, however, because he was from another nationality, he was not able to fully understand the national spirit of the Uzbek people. Generally, at the beginning of the 20th century, prose (story, novel) in Russian and Western literature appeared in Uzbek literature in various forms.

Looking back to the distant past, shogun epic works of oriental literature were created in Uzbek classical literature in the 14th century. Nosiriddin Burkhoniddinuglu Rabguzi wrote his book “Kissasi Rabguzi” (the history of the Prophets) in 709 (A.D. 1309-1310) it was the first example of Uzbek prose. In the preamble to the work you can see the way saj of Uzbek folklore: The lawyer of Rabotu Uguz Nasiruddin son of Burkhaniddin who wrote this book, prepared and it was written a little.” [4] The author also described the description of the ruler Tokbogabek in the prose of story”... Yigitlararig’ii (pokus) ulug’ otlig’, qutlug’ zotlig’, ezguhulqlig’, Islomorig’liq, mo’g’ulsanilig’, musulmondinlig’, odamiylarinonchi, mo’minlarquvonchi, ximmati Adiz Tengizbegimiz Nosiruddin To’qbug’aaqli

(Yuksak)" [5]. This statement fully explains the ethnicity of the Uzbek nation, its status, its religious beliefs and the culture of its treatment of other nations.

II. THE MAIN RESULTS AND FINDINGS

In the Uzbek classical literature, the best prose works after Rabghuzi were written by Hodja son of Poshshohoja Abdudvohobkhoja. His first collection of stories called "Miftokhul-adl" ("The key of justice"), was dedicated to Temur Sultan who was Shaybokhikhon's son. The second prose work, "Gulzor", was dedicated to King Kistan Karo Odil. The following example confirms the distinctiveness of Khoja's dispersion: "... *Sultan says: Do wish what you want for yourself. Zakhid said, "O my lord, one hajj is not enough, I will give you the reward of twenty pilgrimages, and I will give you the reward of one hour of justice." Sultan: What is the reward for one hour of justice? Zakhid said: The reward for one hour of justice is more than the worship of human beings and angels.*[6] Uzbek shogun epic works, as our prose depends on the spirit of the people, the aforementioned works still touch the hearts of people. The prose of Abdulla Qadiri has once again demonstrated the elegance of the saj.

The well-known writer Abdulla Qadiri believed that only intellectuals and young people could make radical changes in society because of their great intelligence. That is why he was working to create a vision for this nation. For this purpose the people decided to write small and large works of the prose genre, which resemble oral traditions and rely on sources of artistic elements. For this reason, Abdulla Qadiri did not continue to write poetry and quickly switches to prose [8]. The master of the writing wrote that he started his artistic work under the influence of Jadids: "... *during those years, I wrote my story called "Juvonboz" imitating the Tatar people, and published my story myself, since I could not find a publisher*" [9]. In the meanwhile, the creative works of the writer were developed day by day. Abdulla Qadiri's first work was called the story of "Ulakda" played an important role [10]. It shows that the writer chose a realistic way of describing the human psyche and the realities of life. Therefore, this story can be considered as the most important artistic achievement in the early works of Abdulla Qadiri [11]. In fact, the author's richly written stories are the foundation for writing great works. After that, the writer achieved great success in writing a novel, a novel that has deeply penetrated the hearts of the Uzbek people.

At that time many word masters preferred to work on the oriental rhyme. Under these circumstances, Abdulla Qadiri wrote a series of satirical works that primarily depicted the struggle between the old and the new, and the legal collapse of the old, and contributed greatly to this area of prose [12]. Most of the intellectuals did not want to write a novel in the 20th century, which began to be popular at that time, but few have had the experience for this reason they were not able to write. At that time, the writer set out a difficult task to represent the nation in art. For this purpose, the writer deeply studied the works of the orientalist - Iranian, Turkish, Arab. Abdulla Qadiri had such an opportunity because he knew Persian and Arabic languages perfectly. In addition, he was fluent in Russian and had become familiar with novels of Western writers in the same language. After that, he defined his career path. Abdulla Qadiri was heavily influenced [13] by the works of Husein Javed, who, in turn, favored the way in which the story of Walter Scott and Giorgi Zaidon was expressed in epic narratives.[14]. However, he chose Uzbek folklore as a source to avoid imitation and create good works in this regard. He also searched for evidence of folklore, the traditions and customs of the Uzbek people's life, and the subtle and unique aspects of ethnic character.

The writer used these facts extensively and later in his novels. Abdulla Qadiri made the first samples of the genre of novels and historical novels in prose of Uzbek literature in the 1920s [15]. The writer had not only created historical novels, but it must be admitted that Abdulla Qadiri had written excellent novels on historical themes and founded the Uzbek National School of Romance. Historical novels emerge as a result of people's involvement in remembering their past, as if this direction influenced historical studies. [16] Undoubtedly, the works of history reflect the past lives of the people. Under the influence of these works, the nation becomes deeply aware of its identity, its free life in history. As a result, present and future lifestyles were visible. This meant that the main aim was to lead that nation towards national liberation. Fearing that this happened, the Soviet government banned to write historical works at all. But the writers who wrote the subject related to these issues were persecuted and expelled. The original intelligentsia, who was determined to carry out this mission, was brutally executed. Abdulla Qadiri was of the Uzbek nation. The great novels of Abdulla Qadiri, who inspired the Uzbek people to achieve national freedom, even though he was a victim of repression, had transcended the boundaries of the period and had endured. This great man is the pride of our nation. The main reason for this is the patriotism, diligence, diligence, the right choice, and his skills. Abdulla Qadiri was a leading figure in contemporary literature [19]. In this article, we intend to analyze the important artistic points related to Abdulla Qadiri's novel "The Days gone by":

Source. The writer foresaw the development of the upcoming novel "Days gone by", and wanted the content to be different from the existing novels in the literature of other nations. He knew that the need for a source that would be the basis for his work. As a result of long studies, the author found a unique and worthy national source. Abdulla Qadiri went on to create the first Uzbek national realistic novel, to develop folklore, first-class epic traditions, and to effectively use the writing of our literary literature [20]. Michael Murphy considered the reason for the wide use of folklore in the "Days gone by" is that the literary reader is more concerned with the book. [21] Abdulla Qadiri wrote his novel in a simple language and the narrative was written in a readable way. That is why the people accepted the novel "Days gone by" with great pleasure and sincerity. [22].

Commitment. Master of word began this noble work with the desire to impart a new spirit to the Uzbek people in order to preserve their national identity in the new era. It was not easy to assume such a great responsibility as a writer: *However we entered a new age, we should take after this new age novelties any way, and we are responsible for creating new types of works-novels and stories, not forgetting to introduce old masterpieces like "Tohir and Zuhra", "Chor Derwesh", (Four Dervishes), "Farhod and Shirin" and "Bahromgor" to new generations of our people.*[23].

Subject. During the colonial era, the subject matter of his writings was a very important factor. The theme should have been a cover for both national liberation and it was necessary to hide from the colonial system the true essence. *According to this some say: It is better to make a new arrangement keeping in mind the history. That is why I began the new stage in my work referring to the history of my people, to our recent past, darkest and filthy history after the "age of khans"*

Purpose. Literary scholar Matyakub Kushjonov stated that "nationalism and reflection of the national spirit in Abdulla Qadiri's novels is a characteristic". [25] Abdulla Qadiri wanted to give national freedom. But that was not

so obvious at the time, so the modest definition was: *My intention to write "The Days Gone By" was something like an experiment in the new manner of writing under the influence of romanticism. Actually, it was my wish to get acquainted with the new types of contemporary novels.*[26].

Communication. The writer, while giving evidence of Uzbek culture in his work, tried to use simple expressions of everyday speech. Abdulla Qadiri used the rich treasure of a live folk language with great skill and responsibility in his works. He also demonstrated a culture of speech, an excellent example of communication ethics [27]. Exposing the writer's culture of communication, he emphasizes that this decadent approach differs sharply from the behavior of other nations: - "*Can I ask you to do something for me...-Sure, go ahead, my son.- Well, Father, and can you make some tea for us then?. -Yes, my lord". Who is this old man, Bek aka? ". Not replying to Rahmat's question, Otabek took a glance at the door. Assured that Hasanali had left the room, he replied:- He is our servant.* [28].

The inclination. True love for humans belongs to the Allah, which can be easily felt at any moment and on the front. But there is also a strong connection to a person in life, which is either hidden. Some nations, including Uzbeks, value the confidentiality of the love . The notions of andisha, shame, dignity and conscience are the pillars of Kadiri's novels—"*A moon-like face, smiling eyes, running away frightened... Oh-oh-oh". All Khasanali's initial concerns were swept away with the last phrase. Khasanali considered it unnecessary to further stay in the cold. He stood up and entering his room said to himself: - Bek fell in love!* [30]

Love. For Muslims, especially Uzbeks, open or secret love must end and be rewarded by Shariat (Religious law). This is considered by Alisher Navai as: "Avam's love is a natural endeavor for a man and a woman, to end a shariy marriage" [31]. Abdulla Qadiri skillfully described this fact related to the visit of the Uzbek matchmakers in unique words: - *My friend, they say, if love does not contradict the Shariat there is nothing to be ashamed of and even, perhaps, more seriously, we will be with you, but some of the facts of the case still need to be clarified: on one hand, one day a gust of wind lifted the fate of opening up the face of an innocent young daughter of a respectable man, and on the other hand, allowed to see her face to our Otabek. And from that moment in his heart kindled love for that beauty, true love..."*[32]

Advice. In the works of Abdulla Qadiri the pure Uzbek life, the Uzbek spirit and its spirituality are embodied. Knowing the importance of this noble ritual for the lives of people and the future of young people, the author wrote in his work: - "*I would feel one of the happiest fathers", - he said at last, - "who had the honor to call a guy like Otabek, my son. However, not all is in my power, there is my wife, who has nurtured and brought up our daughter... It seems worthless to me alone to decide such a thing without consulting with his mother. If you are willing to wait for the answer, I will first of all, talk to her about your proposal..."* [34]

Congratulations. In many nations, engagement is an important part of marriage. Writing about the Muslim conquest in Uzbekistan, Abdulla Qadiri emphasizes the great results that come from him and draws the reader to his beautiful dreams: - *I said: I congratulate you. - Why are you congratulating me? - I congratulate you with lovely wife and father-in-law like Kutidar and daughter-in-law for me, Khasanali.* [35].

National Wedding. The term "wedding" in Uzbek has a lot of meanings and it is used in such words as "to fill in love", "to be filled with dignity", "to be filled with good things" concentrated. Abdulla Qadiri, with a great pleasure in describing the beauty of the Uzbek wedding, also pointed out the peculiarities of the national event: - All gathered to sew new quilts, talked about buying feather pillows, discussed clothes for the future son-in-law. Oftoboyim asked her husband to buy a gold belt for the groom [36]... *The guests in Kutidar's house were well respected people, treated with first and second courses of many kinds of foods and sweets like khalva (pastry of nuts, sugar and oil), and nisholda(type of custard. Several musicians outside of the house made the wedding exciting with their musical instruments; dutor (lute-like two stringed instrument), tambour, rubab (musical instrument), gijjak (violin), tube bugle (type of instrument blowing with wind)and the famous singers sang songs. The wedding was very exhilarating...[37]*

Angels. In the Uzbeks, the "Girl's party" is a special joy. The writer compared Uzbek girls to flowers, the most beautiful birds, angels and wigs. Abdulla Qadiri used attractive, energetic and influential vocabulary units to describe this celebration. *Girls's party is the party of flowers, tulips, parrots, and canaries' party. The girls' party in the house of Kumushbibi's uncle was at that moment the flowers party. The members of the party were so beautiful like princesses; they were angels of the party. The women poets, dancers, and women musicians playing tambourine and dutor were ready, but only Kumushbibi had not come from the bathhouse yet. [38]*

Makhram. Like all Muslims, Uzbeks have the right to be respected, that is, by marrying the imam and legitimizing their marriage status. At the time of marriage, the bridegroom is asked for his approval before the congregation. Abdulla Qadiri covered this small but responsible ceremony with all its subtleties: The priest addressed her: "You, Mirzakarim's daughter, would you grant yourself to muslim Otabek, the son of Yusufbek Khoji from Tashkent and do you agree to your uncle Mukhammaadrahim Yuldosh's consensus?". After repeating the question five-six times and this kind of recitation, Kumush could hardly give her assent... The priest began his prayings. The prayer was in the Persian language and at the word "blessings" he stopped at the most delicate moment and asked, - "You are Otabek, the son of Yusufbek Khoji, do you accept Kumushbibi, the daughter of Mirzakarim, as a wife?" - Otabek could hardly hold laughing hearing the question asked in the Persian language by the priest: - "Would you accept?" As soon as he heard, in this way he loudly replied, - "I accept" he said at last.

Satisfaction. Otabek was sparkling with passion in his heart after accidentally seeing Kumushbibi. However, the bride does not know that the groom is Otabek. The writer has searched for very simple words in our vocabulary to give it a state. The writer himself stated that "there is a law in the writing: first of all meaning, and then of the meanings - to form words to express thoughts. - *Aren't you that one?– Yes, I'am that one!*" – *Bek said. Both stared at each other absent mindly. Kumushbibi taking a deep breath: - I can't believe m eyes!. – Me too! – he said [40].*

Margilon prom. Marrying a single son from a foreign land would anger any mother who wants to marry a bride. It is only natural that the mother-in-law is misinformed about her daughter-in-law. Uzbekoyim wants to find the ointment in her heart by marrying her son. Abdulla Qadiri was able to reveal the image of a proud and respected mothers of Uzbeks: - *If we do not find a bride from Tashkent and get him married, he won't stop visiting Margilon. After marriage he may forget about that Margilianian... [41]*

Good work. A mother who wants to marry a single child by seeking a girlfriend will agree to any difficulties and troubles. Mothers know how to persuade their children's father in this job. Uzbekoyim also used the status of Yusufbek Haji for his own purposes. In a difficult situation, the father meets the son and he watches the situation from the outside. But when he is exhausted, he has to intervene: - *A short silence ran through the room, and then hadji began politely. –Son, you know or not, we did one thing without you.... It was clear to Otabek what they had done. Even though he made a look as if he did not know anything: -“Wise men never do absurd things for their children. – he said. Hearing this answer of his son, hadji did not know what to do, how to go on. He looked at his wife ironically. A silence again dominated. Uzbek-oyim didn't catch the sense of this quietness. – We made an agreement with Olim-ponsodboshi. We chose his daughter as a bride for you. Now we are going to discuss your wedding... Otabek looked at his mother without saying a word, made an intelligent look to his father. Hadji was embarrassed, and nodded.*

Status. Every noble woman can be seen to show her pride. When a single child gets married elsewhere, or if he is going to stay with his wife after marriage, this can be very distressing to a mother. Here, the writer, along with the pride of Uzbekoyim, is also proud of his generation: - *I didn't bring you up for such a response... You should continue our greed, but what you did, you ruined a family-kin. We didn't imagine that you would bind up yourself with that Margilonian, ill-bred... You consider that Margilon girl as a wife, shame on you!...Otabek burnt with wrath:- What is she, then?!- **What is “Andi”***

Letter (Fake Letter). Everybody who has been left helpless because of his parents' wishes and wishes to destroy his father-in-law by writing a fake letter on his behalf. This was a great victory for the intruders, which in turn provided a good opportunity for their further insults. The author has used the letter embodiment in our poems to give this status: - *To Kumush, the daughter of Mirzakarim-boy, to the spouse of Otabek, the son of Yusufbek-hadji from Tashkent. When your father stayed with us in Tashkent, it seemed to me uncomfortable to open him my intentions, frankly saying, I was ashamed to tell. As you know, I married in Tashkent and now I cannot have two wives at the same time, one in Tashkent, and another in Margilan. Therefore I should refuse one of them, and I have made the decision which should facilitate my life and corresponds to my desire. I have decided to be with my wife from Tashkent and divorce with you. By the moment of receiving the letter, consider yourself as divorced with me, now you are stranger for m. my divorce with you, of course, will be recognized by the rules of Shariyat after some time the permission to marry another man will be given to you”.Otabek, son of Yusufbek-hadji, the 13th day of Javzo, 1265 Khijriy, Tashkent.*

Forced Eviction. The cunningly written divorcing letter pushes Kumushbibi into a bed of misery. This sad incident made the Kutidar very angry. He has nowhere to lay himself, so when he sees Otabek, he kicks out the door. Abdulla Qadiri has raised the issue of Uzbek modesty by highlighting the incident: - *Go away, do not dare to approach my house, there is no place for such kind of a shameless person like you in my house... There is no place for the deceiver, for the unscrupulous traitor in my house! Go away; keep away from my gate!”. He went through the gate and locked it.*

Drunkenness. Being unaware of the true facts, Otabek is surprised and confused. As he walks aimlessly, unknowingly, he encounters the master Alim by accident. There is a variety of suspicions surrounded by the scout. It is difficult to make a clear and accurate decision. Every time the ineffective arrivals to Margilan suffer. As a result, he becomes emotionally depressed and begins to take revenge on alcohol. The writer writes down the suffering of the heroine's heart: While undressing Otabek, he said in a displeased voice: - *What is the need in this evil drink, my son? Otabek laughed drunkenly. – If I don't need it, who needs it? – Anyway, I don't approve your behavior- Khasanali said.*

Mystery Secret. The underlying cause of the events was still unclear, and the mystery continued. Due to Master Farfe's supposed discovery, Otabek finds out the truth. Only then enemies will he be punished. Kutidar knows about the events after the letter from the master Alim. The writer explains the true cause of the events with the hero's excitement: *Kutidar calmed down, sighed deeply and said with emotion: - So it was Khamid who had lodged information on me and Otabek, to lead us to the gallows? – Khomid- And the letter of divorce was also not written by Otabek? – The letter was written by that same villain Khamid! Otabek knew nothing about the letter. Then Kutidar jumped up, ran inside and from the yard, he yelled at Oftoboyim and Kumush who were sitting at tancha: - The mystery has been revealed!*

The thirst for love. After all the bitterness and suffering had ended and the misunderstandings ended, the two lovers recounted the time when the two lovers enjoyed the whiskey. *Finally, Kumush smiling through tears said:- You are ... a runaway- You are- Me? – You are a run after. – It serves you right, - Kumush said and slapped on his cheek gently.*

Apple (the apple of life). The birth of a child is an important event for people all over the world. Turks, especially Uzbeks, are considered to be the apple of their children. There is joy in the home where the baby is born. When a boy is born into a family, the joy of happiness is different. The author describes this joyous celebration with special joy: - *I congratulate you with a son! – And how is she? – Everything is all right with her! – May I come in to her? – No you can't, - Uzbekoyim said, - It is not proper to enter the room within forty days, especially from outside...*

Abstractness. In some sources there are various interpretations about the dream of a person and the fulfillment of a dream. In his novel, Abdulla Qadir also used the "dream" episode to warn against evil: *She dreamed: Flowers blossomed on the meadow. This was his garden of flowers. She was looking at the colorful blossoms. Then there was a threat of enemy troops coming. She attacked the enemy with a sword in her hand. She saw her father, and mother among the enemy. She returned to the garden, there was a cow stamping the flowers flat. Losing her self control she rushed to the cow raising her word. It was not a cow; it turned into a blond devil... She weakened, dropped his sword... The world turned into darkness...*

Cunning. There is a proverb in the Uzbek people that a woman's cunning can be load about forty donkeys. From this we can conclude that it is difficult to foresee and know how a wife's cunning can be. The writer expresses the hatred of Zaynab in the book, explaining the hidden hostility associated with the plot: *The doctor licked from the*

bowl and immediately spitted it. – She has taken poison. Otabek jumped out of his skin, his face was dreadful. – Nonsense! The doctor, horrified with Otabek's present state, stood up. – Now I'll send the medicine for the case

The calamity. The writer felt the burden of family affliction. Even so, the Uzbek culture, relation between bride and father-in-law and the couple have been able to convey vividly to the reader: *- Hadji touching her hair looked at her bluish face and touched her forehead... - Oh, my daughter, my daughter, - Hadji said. Opening her eyes Kumush glanced at him and recognized him... tried to get up. – Don't stand up, my daughter, don't stand u. A tear drop rolled down her temple, Hadji couldn't but wipe this tear-drop and then he touched her hair: - May Allah cure you! Kumush stood up to the washbasin, Otabek helped, Hadji held her head... This time vomit turned into blood, her nose bled some drops. Having finished, she lay down, opened her eyes large, and looked around getting worried. – Mother, Father... Darling, - she moaned... She touched her husband's face with hers as if feeling embarrassed, closed her eyes...*

The funeral. Kadiri described the funeral which is held in Uzbek nation and parent's condition who lost their daughter and the distance between him and his mother's infant child. The author has chosen the most observable vocabulary units to be true: *The next morning the funeral was held. A lot of people from all communities around Tashkent came to the funeral. Only the deceased's near people couldn't arrive in time. Poor mother! Poor father! On the third day they arrived... Can one describe their present state?! On the seventh day the **Koran was reited and pilaf was served to all people around, in her memory, accordingly the child was named Yodgorbek.***

Eternity. Turks have a long tradition of remembering the dead and putting the marble front as a symbol of endless respect for them. This tradition has been maintained even after the Turks converted to Islam. The writer wrote some remarks on the way of life of the innocent in this grave: *Burried here is a victim of the rival's evil.*

*Oh, my destiny, you have played the worst of the plays with me,
Leaving me without my beloved,
Leaving me with my tears and blood in my heart,
Throwing me into the fire to burn*

Mourning. At the end of the book, the writer wrote with regrets and regret that colonial oppression for the Uzbek nation had begun, the martyrs of those who had lost their lives against the enemy had died, and the color of their mothers' mourning dresses had changed. *It must be autumn of 1277 when Yusufbek Hadji received a letter from Qaootsho wrote the letter from Avliyoota: - Your son Otabek with his friend served in our troop. In the battle of Olmaota with Russians these two men kept the front line and fell in action with heroic death. I buried both of them with my own hands... in his son's memory Yusufbek Hadji treated all people around with pilaf reading the Koran after. Uzbekoyim went into mourning putting all black on.*

We consider that the following are some of the main reasons why Abdulla Qadiri's "The Days gone by" is an invaluable, high-quality example of art:

1. **Word choice.** One must admit the writer's skill in word choice. The master of the word himself states that "it takes a long time to speak and form sentences" [42]. Abdulla Qadiri, as the supreme speaker of his native language, said that "Uzbek language is not poor, but those are themselves who say that Uzbek is poor. Let

them not surrender their ignorance into the Uzbek language [43]. We can see that the writer turned to Uzbek folklore, even in Russian when choosing words. When the author did not find some expressions in the literary language, he added these words to our vocabulary to enrich our language with new assimilation: *The Tashkent soldiers in turbans, brimless felt hats, and bobbled head dresses were sitting tired of the battle, happy and enjoying watching that scene which looked like an open cemetery[44]... While my father is in Tashkent always stays at your house[45]... - Andi... -Andi ... Is Chinese or something like that... I don't exactly know... it is spread from "kalmoks" [46]... -In that case let's go to our house, guest[47]... Within five minutes he stayed there in the street confused, then went away[48]...*

2. **Prototype.** Abdulla Qadiri was able to search for and find prototypes of his heroes among his family, the society in which he lived, and the people he knew. This scientific fact is confirmed by the son of the author Khabibullah Kadiri: *I can remember that my father told as a joke: - Uzbekoyim is your Jasiyat grandma, Oftoboyimis your Khanim grandma, Kumush is your sister Oykomush.*
3. **Sensitivity.** The writer has tested in his psyche the effect of the reality of the literary characters to make them more convincing. The son of the writer testified that he even cried, writing tragic death of Kumush. – *Did you call Abdulla, Rakhbar? – asked my grandma after my father hadn't come. – No, - And why? - Your son is standing crying- said my mum[50].*
4. **Art.** The incomparable artistic image of Abdulla Qadiri amazes the reader. This proves that the writer is a rare talent in the history of world literature: *On the pillows in disarray pruned her black hair, coal-black eyes from beneath her long eyelashes, as if noticing something, looking at one point... Blue-black, extremely thin arched eyebrows knitted, as if she was disturbed by something... cheerfully bright face lightly touched by bashful blush... At this time, she, throwing off the blanket, touched with her delicate hand the whitish black mole extremely planted by nature to the left of the elegant spout, and sat down, lifting her head from the pillow. In an over-cut dress of yellow satin, her small breasts were lightly noticed heaving. Sitting on the couch, she lifted her head and shuddered all over. Her face and disheveled hair, gave a charming view of her entire appearance as if it was a framed picture. This angel, embodied in the image of the girl was Kutidar's daughter – Kumushbibi[51].*
5. **Vitality.** Abdulla Qadiri personally reevaluated the accuracy and correctness of each case. The writer's son remembers these events as follows: *I remember that one night my father took me to this cemetery (Khoja'lambardar). He sat down on a cemetery and ordered me to collect tulips and thistles, and played some grass in their hands.[52]*
6. **Accuracy.** He personally measured and examined the historical sites, the streets and houses where the heroes lived, the location of the buildings and the distances. The writer's son commented on this from what Abdulla Qadiri had said: *- I walked through the streets of Margilan and fixed the caravanserai, old Urda. And I also speculated the houses of Mirzakarim Kutidar, master Olim, Khomid, "I spent the night at "Khoja Majoz "- said father.[53].*
7. **Evidence.** Abdulla Qadiri reinforced every fact in the work with a living proof. In his work, the writer penned every event and emphasized his relevance to life: When I went to Margilan to write the "The Days

gone by” I was trying to remember this when I was walking down the street and smelling the spotted flax in my prayer. When this little detail was incorporated into "The Days gone by ".I remember that the image provided was more convincing.

III. CONCLUSION

In conclusion, it is important to note that Abdulla Qadiri wanted to make his works known to the Uzbek nation. He sacrificed himself on this honorable path. The courage, patriotism and heroism of the writer are unique to Uzbeks. That is why Abdulla Qadiri will always be the pride of our nation. His works continue to unfold, like the inimitable masterpieces of world literature, and inexhaustible red gold.

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