

This monograph is devoted to the study of folklore and epic traditions of Alisher Navoi in the monograph of Abdullah Kadiri 's novel "Last Days"(Bygone days). In this regard, this work is intended for those who aim for an in-depth study of the interrelationships of oral and written literature, literary tradition and innovation, writing skills, and contemporary topics.

EPIC IMAGE TRADITIONS



Nodira Soatova

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In A.Kadiri "Last days"



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Nodira Soatova

## INTRODUCTION

The words of the President of the <sup>1</sup>Republic of Uzbekistan Sh .

Indeed, the works of Chulpon, Fitrat and other great figures of twentieth-century Uzbek literature provide rich material for the study of our artistic culture associated with national values. Among these great figures, the creative heritage of the great artist Abdullah Kadiri has a special place.

The greatness of the classical examples of word art is seen in the fact that these works can be reinterpreted and studied again and again, and each time new aspects of them are found . Abdulla Kadiri's novel "Last Days", the first and most mature example of Uzbek novelism , is one of such masterpieces. For nearly a century since its inception, the novel has been studied in many ways. Nevertheless, there are many aspects of it that have not yet been investigated. The study of the work in terms of the influence of folklore and the traditions of classical word art is one of the issues that is not yet the subject of special research.

After all, the formation of the originality and mastery of the great writer's work, the emergence of "Last Days" as the first Uzbek historical novel, not only Eastern and Western novels, but, above all, the epic traditions of Uzbek folklore and classical literature. played an important role.

it is impossible to study Abdullah Kadiri's work in isolation from national literary sources. After all, the author, who decided to acquaint our people with the " Tohir - Zuhra", "Chor darvesh", "Farhod and Shirin" and "Bahrom - cave " of <sup>2</sup>that time, should be sufficiently aware of our oral and

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<sup>1</sup>Mirziyoev Sh .M. The development of literature and art, culture - the spiritual world of our people is a solid foundation for improvement // People's Word, 2017. 4 - August.

<sup>2</sup>Qodiriy A. The past days. Scorpion from the altar. - T .: Literature and Art, 1994. - B. 6.



written literature. it was natural that this effect be reflected directly or indirectly in The Last Days.

Enjoying the epic art of our people, fairy tales, the rich literary heritage of our classical poets, first of all, the best works of Alisher Navoi, Abdullah Qadiri was one of the first to dare to present to his people a new literary genre - the novel. He started this work not only with consistency and thorough preparation. He is universal, relying on the rich experience and traditions of folk oral and epic poetry ideas, noble heroes, traditions - o dates and other national aimed at the artistic integration of values.

From the works of Abdullah Qodiri's geniuses of our classical literature, including the epic traditions of Alisher Navoi 's "Khamisa" , first of all, the epic of love and fidelity " Farhod and Shirin" and Creatively influenced by the epics "Layli and Majnun", the study of the creation of unique characters in the novel "Last Days", the reflection of the Uzbek national spirit, the realization of real-life scenes from the day of independence of Uzbekistan indirectly and indirectly serves the upbringing of a harmoniously developed generation .

Folklore is not only the source of written literature, but also an inexhaustible source of inspiration, which our writers have always been happy and energized . There is no writer in world literature who has not been influenced in one way or another by this great source, a literary work that has not drank water from this great ocean .

Chingiz Aitmatov and other world-famous writers of the time often refer to folk myths and legends , build their works on these myths and legends on the basis of a deep life philosophy . His prophecy <sup>3</sup>once again confirms that the value of folklore gems is not diminishing, on the contrary, it is constantly increasing.

factor that ensured the eternity of the "past days" the same - it is built

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<sup>3</sup>Xolmirzaev Sh. Literature, literature, literature ... (Interview with Sh.Kholmiraev) // Writer, 1997. January 15.

on the foundation of our rich folklore and written literature. We see this influence in the language of the work, in the style of the plot, in the world of images - all - we see in all. The novel has been extensively studied in this respect, but it has not been directly studied in comparison with examples of folklore and classical word art.

It is true that in Uzbek literature there are many scientific pamphlets, monographs <sup>4</sup>and dissertations on the works of Abdullah Qodiri, in particular, his novels <sup>5</sup>. Although these studies analyze the creative path, literary language and style of Abdullah Qadiri, the ideological and artistic features and national identity of the novel "Last Days", the author's work is based on the nature of romantic - heroic examples of Eastern literature . literary traditions have not been studied at all. In general, the artistic experience gained in the works of folklore and classical literature for the emergence of major epic works in the works of Uzbek literature of the twentieth century has been studied only superficially. his skill, artistic style, and influence on the formation of language have not been disclosed.

When it comes to the birth of the novel genre in Uzbek literature, it is acknowledged that the emergence of a truly realistic novel dates back to the mid- 20s . However, this recognition does not mean that Uzbek novels did not have a "past" and that it occurred at the same time. Sources that played an important role in the emergence of Uzbek realist novels have been written before. In particular, S. Mirvaliev writes: "Observations show that there are several important factors in the emergence of Uzbek novels -

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<sup>4</sup>Aliev A. Historical novels of Abdullah Qadiri. - T. : Fan, 1960; Quljonov M. Abdullah Qadiri's Fine Arts. - T. : Literature and Art, 1966; Mirvaliev S. Uzbek novel. - T. : Fan, 1969; Mirzaev I. Abdullah Qadiri. - T. : Fan, 1975; This is the author. The creative evolution of Abdullah Qadiri. - T. : Fan, 1981; Lutfiddinova X. The author's aesthetic ideal and the image of women. - T. : Uzbekistan, 1994; This is the author. A flower in a tulip. - T. : Uzbekistan, 1994; G'aniev E. The fate of spiritual beauty. - Bukhara: 1994; Normatov U. The wonder of the "past days". - T. : Teacher, 1996; This is the author. The Garden of Power. - T. : Writer, 1995; Qoshjonov M. The identity of the Uzbek. - T. : People's Heritage, 1999;

<sup>5</sup>Abdurahmonov M. Abdullah Qadiri's Psychological Imaging Skills: Phil. fan. candidate... diss. - T., 1977; Lutfiddinova X. The author's aesthetic ideal and the image of women. - fil. fan. candidate... diss. - T., 1994; Boboniyozov A. Visual aids and language art in Abdullah Qadiri 's novel "Last Days". - fil. fan. candidate... diss. - T., 1995; Mahmudova Z. National specificity of Abdullah Qadiri 's novel "Last Days": elephant. fan. candidate... diss. - T., 1996;

sources, which play a major role in the emergence of the novel genre in Uzbek literature. The great literary critic I.Sultanov in his doctoral dissertation "From the history of socialist realism in Uzbek literature" says that : and the experience of mastering the best traditions of Russian realist literature ... " But the author somehow forgot two more important sources, such as folklore and reality. In fact, these two sources, combined with advanced humanistic, democratic literature and Russian realistic literature, created the Uzbek realist novel <sup>6</sup>.

"Uzbek novel" S. Mirvaliev gave a detailed analysis of the origin of the novel genre based on four sources :

1. Historical life is reality itself.
2. Rich folk oral art.
3. Rich tradition of classical literature.
4. Romance of Russian, fraternal and world peoples.

Since these four sources were the main factor in the birth of the Uzbek novel, in this monograph we talk about the national traditions of the novel "Last Days" and the epic traditions of Alisher Navoi 's "Khamsa" , the great representative of our classical literature. We will try to explain it on the basis of the following principles:

To study the issue of Abdullah Qadiri's attitude to folklore;

folk book traditions in the artistic device "Last Days";

epic traditions of Alisher Navoi 's "Khamsa" on the image of Abdullah Qadiri in "Last Days" ;

comparative study of the epic "Far Days and Sweet" with the novel "Last Days", to identify commonalities and differences between them in connection with the creative

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<sup>6</sup> Mirvaliev S. Uzbek novel. - T. : Science, 1969. Pages 26-27.

methods of romanticism and realism;

A study of the problem of tradition and innovation on the example of the resonance of the song of love and fidelity in the images of Farhod and Shirin and Layli and Majnun in the fate of Silver and Otabek.

In the monograph, we also try to clarify the importance of Abdullah Qadiri's literary experiments in the formation of national - artistic thinking in modern Uzbek novels.

and literary sources of the novel "Last Days" - the study of its common, interrelated aspects with the folk books and the works of Alisher Navoi ( " Farhod and Shirin" and "Layli and Majnun"). The problem posed is illuminated in terms of literary influence and succession, tradition and innovation. It is natural to think about the laws of art, such as plot, conflict, character creation. In particular, the scientific and theoretical basis for the continuation of the epic traditions of Alisher Navoi in "Last Days", the role of tradition in the development of artistic creativity is the main issue of our research.

A comparative study of the epic traditions of folk books and Navoi epics in the novel "Last Days" requires a demonstration of the writer's character-building skills, unique style, study of the poetics of the work - composition and plot, language and artistic means. we will try to reveal the sides.

## SKILLS IN THE NOVEL " PAST DAYS"

Epic and epic imagery are at the heart of the novel genre to which "Last Days" belongs. It is impossible to create the image of such imageless heroes, to see the plot of multi-layered events, to reveal the conflicts and collisions in the work. It is therefore advisable to enter this chapter with a specific understanding of both epic and epic imagery.

One of the three literary genres, "epos" means "word" or " story" in Greek , and is called an "epic" because it is an objective narrative of life events . All the events and happenings described in epic works take place against the will of the author: the heroes live on their own, their behavior , the events closely related to them are based on the logic of the plot relationship.

Centuries ago , in his book *The Art of Poetry* , Aristotle spoke of Homer's artistic style and told of " unrelated" events and happenings that were outside of him. Such a re-expression of reality is characteristic not only of Homer, but also of the most ancient folk, oral works. Commenting on these works, VG Belinsky said that the writers looked at the reality depicted in them through the eyes of the people.

The most important thing in an epic is to recreate, re-express events and happenings. It is impossible to reveal the character of the heroes involved in the play without participating in these events and happenings. In the epic works, special attention is paid to the image of the environment in which the hero lived, moved and struggled.

The epic image is complete only when the protagonists are shown in all aspects throughout their lives or during the most important periods of their character formation. The authors of the works in this direction describe the space and time, show the diversity of different life events and

situations, reflect the reality from different points of view (from the point of view of the author, participant, observer), narrative form (on behalf of the author, participant language). , correspondence, diary, etc.) is not limited. All this helps to explain in depth and comprehensively the complex life processes in the epic.

In contrast to lyricism and drama, which use receptions and instruments specific to closely related fields of art; the epic is entirely based on the possibilities of literary language as a key element of literature.

In the theory of literary genres, as complex problems, words such as "epic" as well as "dramatic" ( "dramatism" ), "lyricism" ( "lyricism" ) appear, and they determine other features of the work, rather than what literary genre it belongs to . is expressed.

Epic means to perceive life in all its complexity and complexity in a gloriously calm way, to see the breadth of the world and to imagine it as a whole. In this regard, Homer's epics and a number of later works (for example, LN Tolstoy 's "War and Peace " ) argue about the "perception of life " embodied in art . Epic can be present not only in epic works as an ideological - emotional direction, but also in drama (for example, AS Pushkin 's "Boris Godunov " ) and lyric (for example, Oybek 's "Raisa" ).

Along with epicity, every literary genre can also have elements of drama and lyricism. Dramatism is usually defined as the state of being in a state of conflict, the pain of overcoming contradictions , excitement and anxiety, and finally, lyricism is the uplifting emotion expressed in the speech of an author, storyteller or character. If we look at it from this point of view, it is easy to see that Tolstoy 's Anna Karenina or Oybek 's Kutlug Kon and Hamid Olimjon 's The Death of Ophelia are full of drama . The novels "Navoi" , Odil Yakubov 's "Mukaddas" and Utkir Hoshimov 's "Spring does not come backi", Uygun and Izzat Sultan's "Alisher Navoi" and A. Ibragimov's "First love" are also irrigated with elegant lyricism.

When we say epic or epic imagery , we mean the set of love image components in the novel The Last Days that are not devoid of drama and lyricism. As a result of skillful use of these epic components of the image, Abdullah Kadiri's novel "Last Days", which has been loved and read by the people for many years , was revealed . we try to show the impact of our powder literature. This goal, which we have set for ourselves, requires, first of all, a discussion of the problem of tradition and innovation.

In literary criticism, tradition and innovation are interrelated, interdependent and complementary literary categories that are closely linked to modernity. Innovation does not deny advanced literary traditions, but relies on them and uses them creatively.

Innovation is, firstly, a deep understanding of current events, a new stage of historical development, an artistic understanding of the hottest aspects of life, secondly, a vivid and accurate reflection of the period depicted through the image of leading heroes, thirdly, human character and it is manifested through the chi-winter way of revealing the spiritual world deeply and, finally, boldly raising the important social and spiritual problems of the period. These are primarily issues of content, not form. In the process of rapidly advancing social life, a new event is taking place - the process of perceiving events, defining social principles that have not yet reached the stage of history, that is, are still in the process of formation, and their artistic reflection. to show the historical perspective of principles, to create new types, bright individual characters, is very complex and, at the same time, extremely important. In short, the challenges and complexities of this issue are many. Innovation is found and manifested in this complex creative process. Its formation and development, first of all, is accompanied by the strengthening of the principle of artistic discovery of new realities and new heroes, human characters, and at the same time, the emergence of new artistic forms that correspond to new content. is

manifested in the growth of the league, in the discovery of new artistic means.

Every artist, through his work, reacts to certain principles of existing reality, and even judges them. This does not mean that the writer emphasizes to the readers a certain attitude to the events and heroes depicted, or that he openly expresses his views, whether possible or not, turning the images into heralds of his own ideas. Such a situation can negatively affect the artistic power of the work, leading to a decrease in the artistic value of the work. This does not happen in truly innovative works.

“Great artists, relying on the experience of artistic creation and incorporating the best aspects of that experience into their works, have always created something new, put forward a new idea, or covered issues that seemed familiar to everyone. As in the development of scientific thinking, in artistic creation, too, the experience of the past is assimilated, critically reworked, enriched, deepened, and raised to a new level by generations. As a result, artists who continue the best traditions of the past can be seen as innovators who have contributed to the development of art<sup>7</sup>. ”

Kadyri 's novel "Last Days", which is creatively nourished by the methods of expression and forms of expression in Navoi's epics, is one of such works. The works of Alisher Navoi and Abdulla Qodiri, which we have analyzed, are among the unique works of Uzbek literature with the novelty of the historical period and heroes, the creation of bright characters, the harmony of poetic components, the language and style of depiction.

Over the last quarter of a century, Abdullah Qadiri's works, including the novel *The Last Days*, have been read over and over again and have received an objective assessment. In the process of re-reading the novel, the signs of innovation in the work, its artistic perfection, fluency of

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<sup>7</sup>Xudoyberdiyev E. Introduction to Literary Studies. - T.: Teacher, 1995, 185 - 186 - pages.



language, the writer's skill in revealing the inner world of the heroes and many other issues were interpreted and studied.

In many studies of the novel *The Last Days*, when looking for the cause of the Otabek and Kumushbibi tragedies, researchers focus on Abdullah Qadiri's outdated customs, "parental opinion," "daily calamity," and dark forces. not in the form of a class struggle, but in the form of a struggle between the "good" and the "bad," the "old" and the "new," the struggle between the good and the bad. This idea, in general, seems to be similar to the thief - although we are not subtle. In the history of human society, social struggle is not always manifested in barricades, openly. It also has an inner, calm look. For example, are family conflicts an echo or part of social conflicts in society? In the novel event occurs mainly among members of the same class. Despite the fact that Otabek came from a family that had no reason to complain about his life, the middle-aged men of his time threw him out of his comfort zone and, finally, tore him to pieces and killed himself. g'o qq a ulo q scratches.

However, in the eyes of the world, the elements of enlightenment and enlightenment prevailed. They were close to the Jadids, who advocated the renewal and improvement of society through enlightenment reforms. During the fire that broke out in Yusufbek Haji's house, he was beaten attitude with the destruction of society, the inadequacy of the system of governance, the selfishness of the rulers and his self-interest, when he argued that he could not see the Pirnazar the executioner of the wicked to take the head y o li li to clean up the community against the idea of the house of the pilgrim words not in vain:

"From the eldest to the youngest," said the pilgrim, "the only thing we have found is to bow our heads.... We think that by bowing our heads, the world is at peace, and we can do what we want." There is: first of all, the abandonment of the identity of interest, only hand happiness It is

necessary to have a team of tailors, and this team should have a certain symbol in its profession . After that, it is necessary to sweep , which are attached to the foot in the aspiration. Only in <sup>8</sup>this way are the sacrifices made .

Literary critics often argue about the class limitations of this or that writer's protagonists. It should be noted that Abdullah Qadiri was not able to oppose the children of the feudal period to the tyranny of the state in which they lived period should not be turned off.

Abdullah Qadiri did not set before his novel the task of observing and analyzing the formation of the protagonist's character in close connection with the period . As a result, the author 's protagonists entered the work as a ready-made product of social relations. Although the play depicts scenes of everyday life vividly and realistically, it does not provide an in-depth social analysis of the historical period, ie the period played a more historical role in it .

Abdullah Qadiri correctly understood that the realistic style of depiction should be at the forefront of twentieth - century literature . Therefore, while constantly studying the creative experience of his predecessors, he developed new principles of this style and used them in his novel .

Literary critic L. Klimovich was right when he said: " Abdullah Kadyri 's appeal to the genre of historical novels was a real innovation for Uzbek literature . "

Innovation begins, first and foremost, with creative thinking. In the mind of the writer, there must be novelty, sharpness . His views, thoughts and reflections must shed deep light on the deepest stages of life . A creator must be different from an ordinary person, a contemporary with a secondary education . It is marked by his ability to enter into a hot life, to

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<sup>8</sup>Qadiriyy Abdulla. The past days. Scorpion from the altar. - T .: Literature and Art, 1994. - P.319 (Hereinafter, when referring to this publication, the copied page is enclosed in parentheses).

see , feel and reflect on things that others cannot see, and to reflect them in a way that is so bright and colorful that it touches the heart . The sharpness and magnitude of Alisher Navoi's and Abdullah Qadiri's artistic thinking led to the richness of his works and determined the artistic value of the works they created.

Abdullah Qadiri - \_ He reflected the next "khan 's times", which were the dirtiest , darkest days of our history , with the ideas of a new era . No matter how high the bird flies and rises, its nest is still on the ground. The same is true in literature and art. No matter how deep into the history of the past, the artist goes back to his own time, to the past , to the past on the basis of the high standards of his time . In short, the ability to serve the materials of the historical past, historical figures and events to the present day is a sign of great artistic skill , which is clearly seen in the novel "Last Days" .

writer looks at the history of our people and describes the " dirtiest" parts of this history , which helps him to understand himself as a nation, to see his future more clearly . In this regard, if we talk about the ideological richness of the work, then it is fair to say that the issue of independence , unity, harmony and peace of the people has risen to the level of the main pathos . The main protagonists of the work, Otabek and Yusufbek Haji , are selfless people who have dedicated their lives to the future, prosperity and peace of their country and people.

"We are, " wrote the People's Writer of Uzbekistan Pirmkul Kadyrov . We need a new approach to the novel "Last Days" in terms of today's ideas . Then we will see a truth that has not yet been told in detail - in Abdullah Qadiri 's novel "Last Days " the Uzbek people's life as an independent state is described with a deep sense of humor . " <sup>9</sup>.

of Abdullah Qadiri's novels fascinate people with their vitality,

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<sup>9</sup>Qodirov P. The heroism of Abdulla Qodiri // Voice of Uzbekistan. 1992. 11 April.

naturalness, radiance , spirituality, charm and mystery . In "Last Days", even Otabek and Kumush, who were brought up in a wealthy family, such as Yusufbek Haji and Mirzakarim Kutidor , were given the opportunity to be truly happy . is one of the main goals of the author. The desire of young people to show the forces that stand in the way of their happiness requires Abdullah Qadiri to exaggerate the vicissitudes of life in the past , to overcome the vicissitudes of life , to exaggerate the life . The writer found heroes who fit this purpose, and created images of them in harmony with " Tahir and Zuhra " , " Farhad and Shirin" .

The modern spirit is reflected in the whole artistic reading , language and image culture of the novel " Last Days " . - said the Russian writer M. Prishvin. - No matter what the events in the work are , and no matter how much they deviate from the modern theme , the inner theme is always modern . "10

Abdullah Qadiri's novel on the subject of history, with its traditionalism and " constant modernity of its internal subject matter," still fascinates and has a strong influence on a wide range of readers . In these novels, the modern writer's artistic thinking, the way of knowing reality , how to relate to the historical past and the point of view of its depiction, the ideological and aesthetic in the creation of images are available as principles and are a priority.

Uzbek literature created in the 1920s and 1930s , this novel also played a decisive role in affirming the principles of realism in our literature . Here we mean a culture of imagery , that is , mature realism , which seeks to reflect people and their living conditions in a clear and unambiguous way. Abdullah Qadiri's historical novels meet all the requirements of realism and, in turn, play an important role in the celebration of realism as the leading style of depiction in Uzbek literature .

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<sup>10</sup>Excerpt from the following book: Kuljanov A. Modernity and creative method. - T. : 1976 . - B. 61 .

"Last Days " is, first of all, a historical novel. Abdullah Qadiri knew very well the life of the period he was describing in his work. The writer has heard many interesting stories from his father, Qadir Baba , who lived through the reign of several khans . In addition , one of Khudoyorkhan's last wives, Roziya , met his mother and spent a month in Kokand , where she wrote many interesting and characteristic memoirs. He also carefully studied many historical sources related to the last period of the Kokand Khanate .

when Abdullah Qadiri began to write the work, he not only linked it to a chain of historical facts, a series of specific historical events , but also created the image of events and heroes in the context of his purpose , the concept of the novel . He did not want to limit himself to the scope of historical facts in describing the unhappy love, spiritual and spiritual beauty of Otabek and Kumush . This fully ensured the transformation of historical truth into artistic truth in the play . One of the main features of our modern prose is the plot and the image of the heroes of Uzbek historical novels , which began with the work of Abdullah Qadiri .

The problem of modernity in Uzbek literature is one -sided, often One of the reasons for the study of the surface is the dialectical relationship between tradition and modernity, the understanding and interpretation of the innovations that have emerged on the basis of modernity . In fact , modernity is always a problem that is closely linked to the issues of tradition and innovation . Well -known scientist M. Yunusov paid special attention to this issue in his monograph " Problems of Tradition and Innovation."

Yunusov , first of all, " ... sought to identify the innovative features of young Uzbek poetry , and in this regard , paid special attention to the social and intellectual side . The novelty of the reality and the desire to express a topical idea on this basis does not mean , of course, that the work is highly

artistic. The work of art is alive with its deep ideology and true art .

Modernity in literature and art is manifested in the artistic assimilation of life and the important, significant changes that take place in it , their reflection in real and beautiful artistic images . If we approach the novel " Last Days " from this point of view, we will see the following situation :

contrast to epic imagery in classical literature and oral tradition , Abdullah Qadiri used two artistic lines in his work . If one of these layers is based on the writer's artistic imagination, the other is a layer that represents the truth of the historical period in which the novel 's events took place . The intricate life and destiny of Otabek and Kumush in the novel are rooted in the power of artistic reading, as in the epic examples of folk, books, or written literature . However , no matter how skillfully Abdullah Qadiri describes this artistic layer in the novel , the realism of the work becomes brighter with the introduction of real landscapes of the historical period , the book's perception of the images of Otabek and Kumush as real people. occurs as an objective process. At the same time, the writer boldly introduces the signs of innovation into the artistic image .

The novel "Last Days" - wrote Oybek, - has a historical plot . In fact , the play depicts a lot of historical events and facts . The events take place in a truly historical context, within the framework of historical paintings . In the course of the events, the writer describes the situation in such a way that the paintings really embody the historical nature of life<sup>11</sup> . "

Abdullah Kadiri's Creative Way, Oybek says that the layer we call the image or reality of a historical period is an artistic chronicle. The introduction of this artistic chronicle into the traditional epic image is, of course, an innovation of the writer.

Second, if in folk books as well as in classical literature the epic image continues in almost the same tone and rhythm, the image in "Last Days"

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<sup>11</sup>Oybek. A collection of perfect works . Volume XIV. - T .: Fan, 1979. - B. 12 2.

acquires a colorful form and tone; imaginary means and methods, such as internal monologue, lyrical experience, mystery, give a new wave to the epic image of the novel, which is also a folk art and a classic that we will compare in the first, second and third chapters. did not appear bright in literary works.

A third characteristic of the same is seen in the fact that Abdullah Qadiri introduced polyphony, polyphony, into the epic image, and used the depiction of events such as "contribution from the story. " For example, the story of the master Alim, who gave a special charm to the artistic structure of the novel, is such a " contribution from the story."

Fourth, the signs of innovation in the image used by Abdullah Qadiri ultimately create a landscape in which the lives of the people are also embodied in their own tragedies, worries and problems. A pair of events, such as the past and present (depicted in the play), the people, and the protagonists, the dream of oppression and a just time, gain a clear edge in the epic imagery of the work to another important issue and wrote:

"Description head image - character, Events can have a concrete embodiment, typical lines only in the images . "Tashkent In siege"and " Azizbek " are the main principles of the writer . In this case , the "head towers", fortifications , defensive measures, the forces of that time are perfectly described, trying to show the subject 's attitude to major events, to give through the experiences of individuals, but the description suppresses it . The description, the presentation of historical facts, is often revived with the participation of people <sup>12</sup> ."

Oybek 's attention was drawn to the fine arts in the novel, which created a perfect picture of the historical period and the lives of the heroes . It is impossible to find in the epic. This image perfection is the fifth, most important feature of the novel.

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<sup>12</sup>Oybek. Payment for perfect works. Volume XIV. - T .: Science, 1979.125 - 126 - pages .

So, because of these important features of the epic image in the novel, the characters of the work rise to the level of a bright, full-fledged image. The national and spiritual values that underlie these images, the noble human qualities - have lost their value over time. They are the basis of their modernity.

Innovation is evident not only in the methods of depiction, but also in the choice of heroes. Abdullah Qadiri's unique skill is evident in the play's depiction of complex events and the relationship between different characters, as well as the opening and embodiment of their spiritual world, the individualization of language, and the composition and plot. In the whole spirit of the novel, the spirit of innovation and courageous aspirations blows.

Abdullah Qodiri's innovation is a fake paint in literary language; It is also very evident in the attempt to express events and rhymes with bright colors through type material, as opposed to extravagance.

Famous writer Oybek: "Abdulla Qodiri is a talented writer, the author of the first great and beautiful novels of Uzbek literature, which we all read without missing a beat. He was a master of epic writing, a broad-minded master, a realist artist in the highest sense<sup>13</sup>.

The author's son, Habibullah Qadiri, seems to have hinted in his articles that some of the images described in "Last Days" have a historical background and some prototypes.

Resist the urge to settle for new principles in life showing forces are not small. They occur due to the strengthening of realistic bases in the reflection of n i and the deepening of ideological and aesthetic principles, primarily due to the artists' deep understanding of reality, active creativity, and constant research in creativity.

If we look at the novel "Last Days" from this point of view, we can say

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<sup>13</sup>Culture of Uzbekistan, 1966. 1 October.



that one of the artistic achievements of the work is the vivid depiction of ignorance that has engulfed the whole society, even the privileged classes .

The writer vividly demonstrates in the example of the love of Silver and Otabek that the progressive society of society deprives people of all human rights and subjects them to serious tragedies . Reading the novel , we come to the conclusion that since life is so ruthless towards the privileged , the freedom and rights of the common people are at stake . It is not necessary to talk about h u q u ql ari .

"Last Days" has risen to the level of an immortal work is that the writer was able to express his idea in a highly artistic way. That is, the writer relied on the most important source to express the idea he was trying to convey, was able to choose the right tool , and used it effectively. These are vivid and typical characters of that period.

Abdulla In the early twentieth century, Qadiri rightly wrote in response to critics of the use of some "outdated methods" of classical literature, which required writing in a complex way that was common in Europe but not understood by the public : " ... this is an old method It is important to take into account the level of our people . If the latest fashion in Europe is presented as the "last resort" , not to mention the joy and spirit of the people , What would it mean ... When we, the majority of the working class and the general public, write, " he writes with the old reception , so we will not give this writer the first number , " r q maymiz " <sup>14</sup>.

Referring to the material of the past from the time of Abdullah Qadiri , he tries to make his work meaningful and to connect it with the social problems that are important for his contemporaries . The love story of Otabek and Kumush can be summed up in two words : a girl and a boy, who tragically lost each other as a result of their parents ' dream marriage,

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<sup>14</sup>Qodiriy A. Some comments on the criticism of the past days and "Last days" // A.Qodiriy. Small works. - T. : Uzdavnashr, 1964. - B.195.

was a simple event for the peoples of the East. It was so ingrained in people's minds that many did not even realize that it was inhumane and tragic for people: it had become a domestic and moral norm , and millions of parents . They dream of a family and leave the world without knowing what love is and that life without love is not life . Through Silver and Otabek , the writer showed the place of love and beauty in the life of society , taught millions of people to live like real people , and instilled in them the desire to live like that .

Another aspect of Abdullah Qadiri 's work is that , in addition to expressing a very important social idea and exposing the feudal system as "the dirtiest, darkest days in our history" through the conflict of love between two young people , calls for appreciation of the present and encourages readers to deal with the currents of the past .

raise important issues for the development of society, and become important figures for generations .

Society is no different from oppression . \_ It creates customs in accordance with oppression , and reduces some of the flaws and bad habits that have become entrenched in people 's souls . These traditions , and the constant psychological signs, justify the oppression of society, through which the tragic events that befell the people take on an even more terrible meaning.

the "Last Days", Abdullah Qodiri was able to show this aspect of the issue in a big way. One of the traditions created by this type of society was the parental tradition . The happiness and love that young people find is not always taken into account by their parents . They had a special understanding of the happiness of their sons . Layli and Majnun, Otabek and the Silvers were the victims of this ugly dream .

read "Layli and Majnun" or "Last Days " , we read about the traditions that destroyed the pure love of young people , the hatred of the

environment that created them . Unfortunately, there are many habits that are harmful to the development of society . By reading these works , we can understand the essence of such traditions .

U.Normatov wrote: " ... The work was written before the novel" ... at the time and then h am h no one lives for the fate of the nation in the last century - mamot important historical events , from the country 's independence He was able to create a work that was as profound , distant , and influential as the Almighty , which had led him to surrender to the colonialists . This is the main factor that provided the novel's unique thinking in " Last Days"! ... \_ \_ \_ \_ \_ i is widely embodied , the people are as they are , the Uzbek customs are family , home - living , hospitality , husband and wife , father - child relations , t oy - yu mourning, various meetings, joys , happy moments , dramatic tragic events , personal - private adventures , experiences, life - It embodies the enormous social and historical events of death , from the life of the poor to the lives of ordinary poor people, to the diversity of people of all walks of life, to the joys and sorrows of all ."<sup>15</sup>

Psychological sensitivity in the depiction of characters , national color, social meaning, perfection in plot and compositional structure , "Last Days" occupies a leading position in the Uzbek literature of the twentieth century . It is known that one of the factors that ensure the perfection of a work of art is the perfection of the language of the work . In this regard, when we examine the novel "Last Days " , we see that the language of the work is simple, rich, powerful in expression , and we admire the work of the writer . Well - known literary critic Izzat Sulonov : " Abdullah Qadiri his works are examples of artistic ma h orat. This in the works basic idea People and their living conditions are always described as "in front of our eyes " , the plot of these works is always interesting , rich in language and sweet . It is

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<sup>15</sup>Normatov U. The wonder of the "past days". - T .: Teacher, 1996. - B. 41.

no coincidence that these works are popular .<sup>16</sup>

The artistic significance of the novel "Last Days" is in the clarity, fluency and brilliance of the language . The skill of the writer is to find words and phrases that can accurately and clearly express the mental state of the event or character being described .

Qadiri was well versed in the language of the people, its subtleties and the laws of word formation, and was able to use the language richly.

If a work does not excite the reader, if it does not enrich its aesthetic world, if it does not sharpen its attitude to good and evil, it cannot be a true work of art, no matter what is said, no matter what subject or problem is posed . Just as it is impossible to ignore the law of the world today , it is impossible to ignore this law of art . The unity of content and form is an important criterion that forms the essence of a work of art .

Abdullah Qadiri successfully addresses tradition and innovation, one of the most difficult issues of literary development and the creative process . The author's creative research was completed with the creation of two major realist works in Uzbek literature .

"Abdullah Qadiri, " wrote Dostoevsky , " used the old method of his time, that is, the method of our classical literature, the new method of modern European literature. " "The new receiver was welded to the iron . "<sup>17</sup>

Abdullah Qadiri discovered a new era in Uzbek literature . Each of the modern Uzbek writers has its own worldview and style. The roads they open are also beautiful and harmonious. But they do not forget the first trail laid at the top of the literature in prose, and when the time comes, they proudly mention this trail.

Abdullah Qadiri is valued as a writer who has fulfilled the above requirements of artistic creation to a high degree. The author managed to create a variety of characters in the novel "Last Days". The art of creating a

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<sup>16</sup>Sultonov I. About the writer A.Qodiriy // Red Uzbekistan, 1956. October 30.

<sup>17</sup>Do'stqoraev B. Beautiful Turkestan. - T. : Manaviyat, 1997. - B. 7.

national character was first seen in the experience of Abdullah Qadiri in a major genre such as the novel . This experience of Abdullah Qadiri has become a school of creative lessons not only for Uzbek writers, but also for writers of fraternal nations. Turkmen writer Khidir Deryaev writes about this:

Abdullah Qadiri 's novel "Last Days" left a lasting impression on me and inspired me. After that, I had a desire to write a novel about the past of the Turkmen people. With great intentions, I started working on the novel " Fate" <sup>18</sup>.

Or the Kazakh writer Mukhtor Avezov:

"Abdullah Qodiri's (Julqunboy) novels appear in the 1920s, as if the Pamir Mountains suddenly appeared in a flat desert ... He is the master of fiction of all Turkic languages of the 1920s," he wrote <sup>19</sup>.

Abdullah Qadiri 's novel "Last Days" is that on the basis of the real material of the life of feudal Turkestan in the XIX century exaggerated. This is the essence of Abdullah Qadiri's creative method.

The heroes portrayed in Abdullah Qadiri's novel fascinate with their naturalness, the invisibility of their hearts, their extraordinary charm, and their richness of mysteries. That is why Erkin Vahidov said: " I wish the world would know us through Qadiri's books. "These books do not portray the past of our people in a distorted mirror, but with all its richness and contrast , respect for the truth and the culture of our ancestors, based on the traditions of true humanity and realism . <sup>20</sup>"

If the reader cannot be indifferent to the artistic interpretation of the facts of life, if he feels sorry for someone's fate, if he hates someone, it is a sign of innovation inherent in a true work of art.

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<sup>18</sup>Longing for the Almighty. Memories. Prepared by and published by Sh. Qodiriy. - T.: Xalq merosi, 1994. - Б. 76.

<sup>19</sup>There.

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Therefore, it can be said that Abdullah Qadiri's novel "Last Days" is innovative with the novelty of the object of image, the creation of bright characters, the harmony of poetic components, the original means of image. " In the past , there was a mixture of modernity and artistic innovation:

- ✓ harmony of content and form;
- ✓ the plot of the novel, the poetic novelty of its components;
- ✓ It is a vivid expression of the character of national heroes, and in this sense it has become an achievement of Uzbek literature .

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## "LAST DAYS" AND FOLKLORE BOOKS

Creators of the art of speech . Folk art, on the other hand, is an artistic mirror of the history of society, of the aspirations of the working people , and has always had an effective influence on the development of written literature . At the same time, the works created by the people were published in books and were creatively developed by poets and writers . In this way, a series of works of art called "folk books" emerged , which closely connected oral and written literature .

Folklore, which is the source of the word art, has always been a constant companion of people's life , the most advanced, the most ideological literature. The magnificent monuments of folk art have played an unprecedented role in cultivating the minds and thoughts of all generations, cultivating their aesthetic taste and enriching their spiritual world . Poet and folklorist Hamid Alimjon said : The country was at peace with the cemetery , and the people were creating it even when the heralds of the ruling feudal lords were shouting . In the darkest years of the reaction , the people created and sang , even in the days when the aspirations of the working people were at stake <sup>21</sup>," he wrote .

Central Asia , the epics of the series "Alpomish" , " Gorog li " , "The Battle of Abo Muslim", "Siyavush" Epics such as "Epics of Hazrat Ali " , "Shah nomai turkiy " are widespread . " Tahir and Zuhra", "Yusuf and Zulayho " , " Bahrom and Gulandon " , " Gulfarah " , " Sanobar " , " Gray son " , " Yusufbek and Ahmadbek " , " Oshik Garib and Shahsanam " , " Vomiq and Uzro " , " Oysuluv " , " Kuntugmish " , " Ravshan " , " Rustam " , " Dozens of folk books , such as " Shirin and Shakar", have found a great place in the quality of the constant companion , spiritual and spiritual content of the working people . Many of these books, which are full of lifelong values ,

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<sup>21</sup>Olimjon H. Selected works. Three volumes. 3 - vol. - T., 1960. - B.332.

ideas and virtues such as humanity , freedom, love for the motherland and the people , friendship of peoples , peace, heroism , courage, generosity, justice, are deeply rooted in the hearts of the people . re-sung at t o y and ceremonies, public festivals and yi gins , passion passion , shot with . It has been copied in many copies by secretaries and literate people in different parts of Central Asia <sup>22</sup>.

folk books , there are ideas that lead the reader to courage and heroism , to love and devotion , as well as to their sad hearts , which are full of pain and sorrow, sweet thoughts . is also common. That is why the Hungarian orientalist G. Vamberi, who traveled to Central Asia in the middle of the last century , wrote such popular books as " Yusufbek and Ahmadbek " , " Tahir and Zuhra " . He wrote the following about his novels : " There are countless such novels in Uzbekistan, and Uzbeks love mainly such works ... and many landscapes can be found that reflect the harmony <sup>23</sup>" .

Folk novels are works of art with specific features, which form a separate genre, field, direction in the history of Uzbek literature. In fact, these works have long been created by the people as a product of collective creativity and, as a property of the people, have served to cultivate its aesthetic sense, intellect . However, the first creator and author of folk books, is the people.

There is no penman in the world who is not influenced in one way or another by the examples of folklore. This effect is multifaceted , and if one artist's work is a little exaggerated, the work of another will be absorbed in the core. There is another category of artists, who take the plot of their works directly from the people, rework it in accordance with their artistic goals, and develop it. Many Uzbek poets have created original epic works based on rich folklore materials. Folk books have been an inexhaustible

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<sup>22</sup>See: Abdullaev V. History of Uzbek literature. - T.: Teacher, 1964. Pages 124 - 125 .

<sup>23</sup>Vamberi G. Essays on Central Asia. - M., 1968. - S.336.



source of inspiration for poets as an important part of the epic genre . The poets reworked the ready plots and adventures of the heroes in folk art in their creative laboratories, made some changes to them in accordance with the requirements and needs of the historical context, artistically polished them and created samples of written literature. Thus, the original works of art, which combined the features of written literature with the oral tradition of the people, were created, and they became popular books.

It is known that the people created in any situation, expressed their dreams and hopes in myths, legends and fairy tales, glorified good and condemned evil. Each nation in these myths and legends directly reflected the events, happenings and problems of its time. Fairy tales, legends, and epics passed from mouth to mouth, changing, enriching, and embellishing. The writers who appealed to these legends and epics used their exemplary thoughts, ideas, images of heroes to illuminate the social and spiritual problems of their time, to educate the younger generation in the spirit of patriotism, diligence, devotion to lofty ideals.

Uzbek people have a new "era" Abdullah Qadiri, who relied on "Introduction to Tohir and Zuhra", "Chor Darvesh", "Farhod and Shirin", "Bakhromgor " (203), also wrote the novel "Last Days" . It is not a secret that he drank water from the fountain of endless spirituality . The play is based on the moral didactic spirit, its simple and attractive vernacular, light and elegant style, deep philosophical and wise content, composition, plot, world of images, methods of character creation, conflict and collisions, in short, the whole construction testifies to this.

Of course, Kadiri was not limited to learning and influencing folk books, but as a talented and skilled writer, he developed these traditions in a unique way, showing examples of innovation.

From the same point of view, the Uzbek folklore, in particular, its epic epics, was the first important source in the emergence of the novel genre

in Uzbek literature. This is because the multifaceted features of the novel genre also apply to folk epics. Because folk epics are full of features of many genres, such as fairy tales and songs! Such features of the epic genre cannot be combined in other works of folklore. Such important elements of folk epics began to appear in other genres of folklore in the most ancient times, and later influenced the development of the epic genre. Especially in songs and fairy tales, the epic of folk epics was formed and began to grow. Therefore, when talking about the birth of the novel genre in the peoples of Central Asia, especially in Uzbek literature, it should not be forgotten that folklore, first of all, epics played a major role <sup>24</sup>.

V.M Zhirmunsky and H.T Zarifov in their works " Epic of Uzbek folk heroism" also thought about " folk books" and " folk novels" and called them "romantic epics". <sup>25</sup>.

Folk epics - As for the peculiarities of the novel genre of "folk novels", it is, first of all, their epic nature. The multiplicity of themes, versatility, compositional complexity, consistency in the creation of conflict, the desire to individualize the images, the use of the novel's distinctive style - all associated with epic features - all this has a very complex appearance in Uzbek folk epics.

It should also be noted that in folk epics, prose and poetry form a whole. It is difficult to say that the prose in these epics is a true example of fiction. For example, in the epic "Farhod and Shirin" created by Umar Baqi, along with the poetic part, there is also a prose part, which shows that Baqi, on the one hand, made extensive use of written literature, on the other hand, folklore <sup>26</sup>.

Such cases are also evident in the means of artistic imagery, language and style. This interaction also serves as a literary basis for the creation of

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<sup>24</sup>See: Mirvaliev S. Uzbek novel. - T. : Fan, 1969. Pages 29 - 30 .

<sup>25</sup>See Jirmunskiy V.M., Zarifov H.T. Uzbek n arodnii geroicheskiy ep o s. - M. : Politizdat, 1947 . - S. 132 - 164.

<sup>26</sup>Farhod and Shirin (Uzbek folk epic). - T. : Fan, 1966. Pages 3 - 10 .

examples of the novel genre. When it comes to the relationship between the genres of epic and novel, the connection between them is manifested, first of all, in the epic sequence of events and images, in the associated artistic and visual means, as well as in various styles. The epic features of these friends played an important role in the emergence of Uzbek novels .

Doctor of Philological Sciences, prof. H.Homidov ning In the article " Our Prose to the Century " published in the collection "Ancient Orientals " , the samples of ancient prose from " genre , theme, ideological direction and style " were presented. gypy h ra distinguishes and classifies q . Two of them are examples of folklore:

Stories in the spirit of work on various topics - morality , morality - education, heroism: "Kill the hero " , " Qissai Jamshid " , " Qissai Dilnavoz " , " Qissai Ahmadbek and Yusufbek " , " Devonai Mashrab " , " Ibrahim Adham " , " The Story of Hazrat Ali " , " The Story of Princess Dilorom " , " The Story of Dorobi Zarrinkamar " , " Jangnomai Suhrobi Yal " , " The Book of King Afrosiyob " , The Story of Siyavush is one of such works. In such works, the plot is told in a moderate way, without sudden changes , sudden events . The main focus is on the perfect, very elegant, figurative description of the protagonist . They contain the mood , natural landscapes, battles, heroes Many rubai, ghazal , marsiya, dedicated to the image of beauty and majesty mas-navi occurs. In some event from beginning to end, poetry and prose are described in a mixed way.

Novels: "Samironshoh " , " Barzunoma " , " Dorobnoma " , " Hotamnoma " , " Jahongirnom " , " Saidbattoli Dozens of works, such as " Ghaziy " , " Abomu slim noma " , are classic examples of Uzbek folk novels . This diverse The peculiarity of the books is that they also have a very wide range of events . In addition to the protagonists , there are dozens of images that kill his n i t and serve to perfectly express the author's creative intent : the events within the story or the stories within the story. One novel

itself consists of several dozen stories . They have the author describes centuries, celestial gardens , underwater cities, periodic and staged events. The protagonists are in the process of events trees participates with. The artistic subtlety of these novels, the use of visual aids, is also determined by the boundlessness of the scope, the abundance of the main characters and secondary characters <sup>27</sup>.

the three main plot systems that predominate in European and Uzbek novels - the sequence of events , the series of symbols and the artistic elements - are fully present in folk novels such as "Samironsho h " , " Dorobnoma" and " Barzunoma " . It is very close to the demand and nature <sup>28</sup>of modern novels . "

Naturally, Abdullah Qadiri was aware of most of these folk books , and they focused on the writer's creative evolution, language and style, plot, compositional structure , qa h ramon character formation, their internal and external collisions and conflicts , and the development of their portraits could not have been directly and indirectly influenced by the medium. Explaining the reasons for the dominance of the moral-didactic spirit in the play , the author himself said in this regard :

Reason for the increasing use of didactic methods is that "Last Days " was written at the level of our people . It is well known that our people are still fascinated by medieval epics and stories . Given this state of affairs in the community, only five to ten ( they are also good at their craft ) would be like giving a " last resort " to a young person who has no teeth . was. However, this old approach has been taken into account, taking into account the level of our people . What would be the meaning of the latest European fashion if it was presented as the <sup>29</sup>" last resort" , not to mention the spirit of the people ?! ...

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<sup>27</sup>Homidiy H. Ancient Eastern Dargahs. - T. : Sharq, 1999. Pages 20-21.

<sup>28</sup>That book, - B.323.

<sup>29</sup>Abdullah Qadiri. The hard work of creativity. - T. : Teacher, 1995. - B.12.

Abdullah Qadiri is the author of the first Uzbek realistic novel *Mashaqqatli yo'lni pressad*. This so hadani q - the lack of a definite literary tradition and experience created various difficulties for the writer. In addition to defining the plot of the novel, seeing the composition of the work, creating a character, individualizing the images, the writer also had the task of creating the language and style of prose. Seeing such difficulties, he set to work on horseback. It can be said that Uzbek literature is on the verge of creating a realistic novel in the history of history which is his action basically Abdulla Almightly formed in connection with ijo-di. Four sources, which played a key role in the birth of the Uzbek novel, were combined in their work. A number of scientific researches have been made on the work of Abdullah Qadiri and his prose works. It works Literary criticism, in particular, is important in the study of the Almighty. The main conclusion to be drawn from these studies is that one of the most important achievements of Uzbek literature in the 1920s was the publication of the novel *The Last Days*. Although Abdullah Qadiri defined the theme of the work as "Last Days", he had all the ways to explore life, from novel descriptions to epics, portraits and landscapes to character creation, from simple descriptions to psychological analysis<sup>30</sup>.

The reality described in the novel "Last Days" covers an important period in the history of the Uzbek people - the collapse of the khanates, the crisis. Although the image of love and family happiness plays an important role in the play, it shows the contradictions and obstacles in the way of love and happiness in the artistic sequence, as in the examples of folklore, in the books of the people. Silver and Otabek's fiery love for each other, the hardships they endured along the way, the devotion, determination, courage, heroism of lovers in the way of their love, the protection of pure love are directly related to the theme of love. *hir and Zuhra*, " *Vomi q and*

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<sup>30</sup>See this. Mirvaliev S. Uzbek novel. - T.: Fan, 1969. - B.93.

Uzro ", " Far hod and Shirin ", " Layli and Majnun ", " Ba hrom and Gulandon " , " Var qa bilan Gulshah " . Otabek's heroism in the path of love reminds of Farhod, Tahir, Bahrom, Vomiq, Varqa and others, while Kumush's devotion and courage remind him of the symbols of love and fidelity, such as Zuhra, Shirin, Layli, Dilorom, Gulshah, who defended their love.

The protagonists of folk books are often single children. Moreover, they are often either the rich or the merchant alone . They fall in love when they hear or see each other's descriptions. These heroes achieve each other either through innumerable hardships and sufferings , through world-famous adventures, or, conversely, first find them, and then a thousand and one calamities and calamities. will be narrow. Those who lose loved ones to each other, who are on the verge of separation, who are hostile to them, are mainly considered to be the girl's unrequited lovers . Heroes go through very severe trials, are repeatedly sentenced to death or are in danger of death, and their souls always survive in the last moments. They are easily deceived by their enemies because of their naivety, superstition, extreme sincerity, and so on.

almost all of these commonalities in The Last Days . Both Otabek and Kumush are children of the road . If Silver is a trader 's trace , Otabek - h son of a high-ranking government official . His trade, though at the same time in another service, testifies to the fact that his father was once engaged in this trade ( the discovery of a shop in H asanali , which Otabek later canceled when he had been engaged in trade for a time) . also proof of our opinion) . Otabek and Kumush also see each other , fall in love, and then hear each other 's descriptions. Although they found it easy n , but they have a sweet marriage - y son lasts a h week. Then , due to the intrigues , conspiracies, and evil intentions of Homid, who had become the " master of the devil " that Silver had lost , Otabek twice returned from the brink of death ; a fake divorce certificate is issued and the lovers are

separated from each other for a period of two years ; meanwhile they are bloodthirsty how many hardships , sufferings , and sufferings they experience . Finally, by killing Homid and his co-conspirators , Otabek escapes from his enemies and his loved ones are reunited .

If the book had reached its goal here, it would not have been different from its folk books . Because In all examples of folklore , after endless suffering , the lovers , of course , find each other and achieve their goals. Even in the folk epic "Layli and Majnun " , which is "one of the saddest stories in the history<sup>31</sup> of love" , and in " Farhod and Shirin" - as a result, lovers fall in love and find their happiness.

In the center of the novel "Last Days", which has been epic in languages since its creation, such as "Layli and Majnun " , " Tahir and Zuhra " created in the past epics between Otabek and Kumushbibi's love stands<sup>32</sup>. But Abdullah Qadiri , who aimed to create a model of realistic literature, could not stop at this point. That is why he continues the story : Even if Otabek 's enemies are finished , there is still Silver 's rival . Otabek reciprocal In an unequal battle , she destroyed her enemies , but in the Silver Hill , Zaynab poisoned her to death .

In their books , people sing their dreams and hopes more than the real life . Therefore, no matter what calamities befall them , no matter how many misfortunes they endure , the heroes will eventually achieve their goals . It is an expression of the people's desire for happiness and a prosperous life.

"In Uzbek folk epics, the issue of love is often expressed in connection with the social contradictions of feudal society . In legends such as Tahir and Zuhra, as well as in folk epics, the rabbis, who grow up as lovers among the lovers , are sharpened in the play as a result of the cruelty and

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<sup>31</sup>Mallaev N. Uzbek literature. - T. : Teacher. 1976. - B.460.

<sup>32</sup>See Bahrom and Gulandom. Zevaxon. Farhod and Shirin. Layla and Majnun. - T. : Literature and Art, 1986. - P.352.

tyranny of the ruling forces of the time, kings or officials . social conflict arises . As a result of such injustice , many misfortunes befall the lovers . In such cases , women are sometimes left to fend for themselves \_ - dressed in men's clothes, they fight bravely with the enemy, guard their comrades in arms . The dominant romantic spirit described in the epic leads to a positive solution to the problem of love - lovers find it. Business is romantic \_ \_ in epics of events Such an end is determined by the ideals <sup>33</sup>, hopes and aspirations of the people .

a realist writer, Abdullah Qadiri could not resist the reality of life , nor could he allow both Otabek and Kumush to win over their enemies . That is why he took one and defeated the other . It is a fact that the good people, the servants of God, suffer the most , that they suffer a thousand and one calamities in this world, and that they die without a day off .

romantic heroism . In them, most of the protagonist 's way against his innumerable enemies was to fight . Otabek's own enemies - There is no doubt that the victory of Homid , Mutal Polvon and Sodi against each other was due to the influence of folk books on this romantic and heroic spirit .

Each hero will often have someone he trusts, a helper, a sympathizer. Shopur in "Far hod and Shirin", Navfal in "Layli and Majnun", Sayfur in "Bahrom and Gulando " , Amir in " Vomi q and U zro " , H akimjon in "Zevarkhan" , Q orajon in "Alpomish " are constant companions and assistants of such protagonists . In "Last Days", H easily fulfills this task. A moment later , at a time when the events were intensifying, the master Alim entered the work.

protagonists of folk books often meet people who, like them, have a lot of trades and experience , get advice and help from them , and tell each other about their adventures . From this point of view, the story of Chor Darvesh deserves a special mention. In the play , the four dervishes , the

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<sup>33</sup>Sobirov O. The source is in the work of the writer. - T .: Fan, 1975. - B. 25.



son of a Yemeni merchant who has endured many hardships and is a world legend , the prince of Persia, the prince of Ajam and the son of the Chinese king , meet in the Roman realm and They tell their stories . The life of each of these dervishes is a unique story <sup>34</sup>. Master Alim 's and Otabek's yellows are also rich and full of joy and happiness . In general, the arrival of the story within the story also known to be one of the most beautiful methods inherent in examples of folk oral art. For example, "Chor dervish" is cut in the form of q olip, and the story of q olip is the rock of Ozodbakht hi ; initially Ozodbakht spoke of his childlessness and heard the story of two dervishes in the tomb; Inviting the right dervishes to his palace , the merchant sarg, known as the Lord sagparast , tells them the sarg u zash , and then the next two dervishes listen to the sarg u zasht ; Finally, "Chor Darvesh " ends with <sup>35</sup>the story of Ozodbakht Bakhtiyor, who had a child and with the help of the great king of fairies, Malik Shah , they all achieved their goals .

While listening to the story of Alim, the master of the "sculptural work" (203), who had experienced such hardships in the past , Otabek , in the face of the calamities that befell him , h decides that nothing is q . Although he wanted to see his future in this master's tribe, there was one thing that was rare for him, and that was that he could not find a single word "died" in order to become the second master Alim . Later , with the addition of the word "dead" , he began to realize the difficulty of becoming a master Alim, because he was insulted and thrown by Otabek Kumush. However, Saodat was not dismembered and abandoned, but she wasted her young life due to a sin of her husband and was not chased by an animal by her father-in-law Alim ... that is, the devil did not intervene ... He had inspired this last thought out of nowhere, that is, that he had received

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<sup>34</sup> See Dehlavi Mir Ammon. Garden spring (Chor dervish). - T .: Raduga, 1989. - B.128.

<sup>35</sup> Mahmudov M. About Khiromi and his epic "Chor dervish" // Khiromi. Chor dervish. - T .: O'zadabiynashr, 1960. - P.335.

the consent of the savior to marry him from Tashkent as a premeditated snare. When the discussion came to this point, he did not see any attitude in himself to reach the level of Master Alim ... As he lay down in the place where Master Alim had written, he said to himself: " (203).

However, with his next adventures, the story of Otabek passed through the master Alim's and the end was just as tragic - Kumush, although he did not die at birth like Saodat, died after giving birth due to the poisoning of his cousin. Otabek's fears of giving birth to Silver are justified and justified by this.

Saodat's death in childbirth and the death of the wife of an Azeri young man in "Chor Darvesh".

Well-known folklorist scientist, prof. The following opinion of O. Sobirov is also noteworthy:

"Co-wiveness (Kundoshlik) - was one of the main issues in the novel ... this important issue becomes a matter of life and death, which causes strong internal conflicts in marriage, and decides the fate of Otabek and Kumush. The window of pure love, of good intentions, shatters the stone of evil and depravity. Otabek (despite being the son of a notable, respectable man in Tashkent) and Kumush's burnt heart are forced to suffer in a whirlwind of catastrophic disasters, but for a while. The calamity of the day is a riot, a cold, a wind, a hurricane, dusting the flower of love, destroying the flower of life; the ashes of the two loving souls will cool to the sky, the house of the soul will be destroyed, and the reign of evil, ugly laws will continue in life as before <sup>36</sup>.

In Eastern literature, adventure takes a leading place. All of the positive heroes in the folklore samples have their own beautiful and betakpop adventure. Their parents are often unaware or partially aware of their many - many adventures on the path of love . For example, King

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<sup>36</sup>Sobirov O. The source is in the work of the writer. - T. : Pages 7-8.

Khusraw later learns that Bahrom went to China in search of Gulandon and his romantic adventures. Similarly, Otabek Kumush keeps the following two-year hustle and bustle a secret from his parents . This secret will be revealed later in a letter written by Mirzakarim Kutidor to Yusufbek Haji. Even then, the Uzbek mother and others will remain unaware of it.

It is also common in folk books to fall in love with a beautiful woman in another country or to marry her. We see the influence of this tradition in the case of Otabek's marriage to Margilan, which is no longer the beauty of Tashkent. As academician M.Kushjanov writes: "This story is a plot situation that is common in classical literature and folklore - a guy in one city or country falls in love with a girl in another city or country. He endured many hardships and reached the heights of his lover (we do not mention this as a negative feature of the novel, but as an example of how the author is connected with classical literature and folklore) " <sup>37</sup>.

"Last days" a secret, to interest the reader, to follow him, also goes back to the traditions of adventure - heroic works, which are examples of folklore. Most of the folk ki-tobs begin with the formation of a similar mystery - a knot, and draw the reader's attention, intrigue him, and lead him to the conclusion. For example, mysterious - magical works, wonderful behavior - good mistresses, the conditions set by them, the magical caves of lovers to fulfill the command of the mistress, the magical powers - giants, fairies, the fight against demons, and so on. The stories in "Chor Darvesh" about the prince of the Nimroz climate, the Sakpara khoja, the young man from Azar, Noman Sayyoh, the son of the king of China are the proof of our opinion. Abdullah Qadiri also skillfully uses such a mystery: first, he keeps the meetings between Otabek and Kumush a secret and only reveals the wedding night; then the intrigues of Battalion Homid remain hidden and are revealed at the end of the second part of the work;

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<sup>37</sup>Qoshjonov M. The identity of the Uzbek. - T.: Xalq merosi, 1994. - B.12.

finally, Otabek's adventures are kept secret.

There is also a mystery of folk art in Otabek's anonymity and his introduction to the master Alim as Shokirbek from time to time.

author's unique style, which can be seen from the very beginning of the work in "Last Days", is to keep a certain aspect of the events in the picture a secret, - writes M. Kushjanov. - But the incident has either happened, is happening and is about to happen. The reader is well aware of this. However, the writer does not immediately introduce the story to the reader and keeps it a secret. Sometimes it hides the essence of the story. But in connection with an event which is not yet clear to the reader, the writer hints at certain changes in the psychology of the protagonist; sometimes describes them<sup>38</sup>. "

The image of girls' courage, devotion, and determination is also common in folk books. Zuhra, Shirin, Layla and others are from the category of brave women who are loyal to their love, determined in love, able to show courage in the way of love and honor, and even stand up to death. Yes, in these works, not only the lover, but also the mistress shows heroism in the way of love. In the words of Hazrat Navoi:

*Love makes a lover perfect if you fall in love*<sup>39</sup>.

Zuhra enters Tahir's grave without dying, Layla endures all the words and reproaches and remains faithful to her Majnun, Uzra prefers a dungeon to Vakik, Gulshah's Varqa and Zulayha's self-sacrifice for Yusuf. their observance testifies to their devotion and perseverance in love.

"Chor Darvesh" is also distinguished by her courage. When his father was imprisoned, he set out on a long and arduous journey, in response to his mother's lament, "I wish God had given him a son, even if he were blind." presents the king with a living proof of the word that caused his father to be imprisoned, and saves him. It is also due to the courage of Yusufbek

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<sup>38</sup>Qoshjonov M. The identity of the Uzbek. - T.: Xalq merosi, 1994. - B.7.

<sup>39</sup>Navoi Alisher. My black eyes. - T.: Literature and Art, 1988. - P.237.

that Yusufbek Haji found a letter to his son Otabek and flew to the bird's head with his head to save his lover from the tree . Or Silver for a moment, unable to leave the memory of Otabek. Although a divorce letter from Otabek, like many other letters of condolence, cannot squeeze his love out of his heart. She resists the urge to remarry . Even when he agrees to marry Komilbek, who is helpless, out of pity for his parents, the last resort is to postpone the wedding for a year . Because his hopes for Otabek were not dead yet. And on the wedding night he is relieved to hear the news that Komilbek has been killed (256).

Homid's attempt to pierce the back of Mirzakarim's savior's house and steal the Silver is also a folk tale. In the series of novels "Samak ayyor ", "A Thousand and One Nights", in many folk tales and epics, we come across house-breaking, lahm digging and other similar events.

Either to make a beloved yorga, or to sacrifice in its path - folk romance - is typical of heroic works. Otabek also aims to win or to fight on the side of his enemies. These three issues together hardened his brain a little; even if the people had come to the point of hiring, informing the government, informing the savior, but the lust for glory was in stark contrast to this cowardice. Gradually he completely lost sight of this thought; neither recruiting, nor informing the government, nor informing the savior. For being alone with the opponent behind the dealer's house, mingling with the bloody soil under his feet - it began to seem very pleasant and poetic to him. When he entered the palace, he said to himself: " Sweet death " (245).

The master, who rebuked him for this work, said to Alim : That is why I did not tell anyone. "(261)

Otabek's letter to Kumush is full of such romantic and heroic feelings:

"When I killed one of the enemies that night, I became very weak, and I was relieved to know that I would be relieved of the second enemy and that

I would die in your arms.... So as I was about to die near you, I entered a hole opened in your house by the enemy in order to die, and then to kill your neck once more in a minute. When I came in, I took you by the neck, I heard the sound of your gentle sleep when you took a deep breath ... At that moment, subhanol-loh ... I felt an unexpected force in me, I had the strength to fight not two, but two hundred enemies ... I was devoted to myself I was very well aware of the source of power, the source of this change in me was an angel sleeping in the house ... You were!

After that, I finished the job without letting the second enemy out of the hole. And Homid, who was the real cause of our tragedy, seemed to have a cat-like game in his hand, slicing it while laughing and playing ... ” (264) .

Otabek to join the league was the pangs of conscience, the honor of youth. The night robbery of Silver by Hamid I ar is tantamount to stabbing Otabek in the heart . Therefore, Otabek's reckoning with his rivals is an example of courage and nobility in acknowledging the punishment of those who have evil intentions . In general, this episode is reminiscent of the fairy tales " Three Sons " and the heroic deeds of the heroes depicted in the title . According to the legendary heroes depicted in the examples of folk art, Otabek is close to the talented young men in realistic works, who are humble and humble .

“It is known that in our epic, the names of lovers and lovers are worthy of the body, and their image and biography are beautifully described . Their behavior , their relationship with people, the importance of friendship , honesty , non - violence His march, when the time comes, such qualities as anger , cruelty , and cruelty , make full use of the public's notions of humanity and beauty . Otabek and created by Abdullah Qadiri Silver In their images we see the qualities that these people love and cherish , and the spiritual beauty that generations cherish , is enriched by their profound

national characteristics ; that is why the shooter feels like he is always with Otabek, he sighed He approves of any work and is very happy with the execution of his followers . Following the events described by the reader and turning him into a participant represents the spirit of the writer 's people . It is the result of a high level of artistic creativity , such as the creation of immortal images . "40

possible not to agree with these words of O.Sob i rov .

The people have always believed in the saints and believed in the solution of their problems through them. Hence the wisdom of sincerity . Explaining the secret of the fact that the tombs of Bahauddin Naqshband were always crowded with people, the literary critic Sultan Murad Alim wrote:

" If the angels, all the clergy, the throne, and the heavens revolve around the saints, and they are in his service, and people express their sorrows to the souls of these saints, and if these spirits command the angels , then let them pray to Allah. In this way, the problem of the person who worships that spirit will be revealed and he will be relieved of his pain !

"41

This belief has been living in our people for centuries. According to a folk novel about Pahlavon Mahmud, he used to visit the graves of saints before each fight and ask them for help in the <sup>42</sup>upcoming battle .

Otabek also spent a night in the Khoja Maoz cemetery and asked for help from his soul. When Alim heard that his friend had spent the night in Khoja Ma'az , he said, "If you have any wishes for Buzruk " (223) . This is not only the influence of folk books, but also testifies to the sincerity of the writer .

in Khoja Ma'az in order to achieve both the authenticity of the image

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<sup>40</sup>Sobirov O. The source is in the work of the writer. - T .: Pages 15-16.

<sup>41</sup>Olim S. Naqshband and Navoi. - T .: Oqi tuvchi, 1996. - B. 13.

<sup>42</sup>See Pakhlavon Mahmud (folk novel). Prepared for publication H asaniy // National Revival. 1996. Nos. 31-37.

and the help of the great saint :

- I walked the streets of Margilan and marked the places of the caravanserai and the old horde. My guardian, I guessed the house of the savior , the master Alim, Homid, the Sadiqs, and spent the night in Khoja Ma'az , ' said my father, sometimes when he regained consciousness, answering our detailed questions about the novel . I spent the night alone in Khoja Maoz. I sat on the porch of the mosque for a long time . It was dark everywhere. When I said that I was going to go down to the yard, I was afraid of various insects ... Finally, I went to the coffin and lay down ... "<sup>43</sup>

In the East, honor, dignity, and sensuality are even more precious than one's soul. For example, according to the epic "Alpomish" , Karajon comes to rescue Alpomish, who is in captivity. As he climbed up the rope he had lowered, he thought to himself, "One day my friend will thank you for your service. " He breaks the rope and goes back to the bottom of the dungeon. Later, Tovka enjoys the honor of redemption not with his mother, but with his faithful Boychibor <sup>44</sup>.

In the epic Oysuluv, too, when Oftoboy, the daughter of Pahlavon Qaysar, the daughter of Doro's warrior Pahlavon Kaysar, who fell in love with Oysuluv's son Alp Kunbotir , decided to take her lover out of prison , Kunbotir thought : You were a man who died in prison, and I took you out of prison . ' Let it not take me away . "He said to himself, " You and your maids will not be able to take me away. If he pulls me, the rider pulls me, and no other creature can pull me <sup>45</sup>... "

Similarly, Abdullah Qadiri does not want to make Otabek a debtor to Silver. It is known that Silver saved Otabek from death - from hanging. Otabek, on the other hand, saves his lover from being humiliated and falling into the hands of Homid. This service of Otabek surpasses Silver's

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<sup>43</sup>Q. About my father. - T .: Literature and art, 1983. - B. 65.

<sup>44</sup>See Alpomish (Uzbek folk heroic epic.) - T .: Shark, 1988. - B. 249; - B.284 - 286.

<sup>45</sup>Uzbek folk epics. The first volume. - T .: Fan, 1956. - B. 16.



courage , for honor is harder than death .

to conclude that the Almighty was extremely influenced by the oral tradition and based his work only on this influence . After all, like all talented pen owners, Qadiri, using the traditions of his people and books creatively, developed them in new conditions and enriched them with new content. After all, any real work is an innovation in the tradition .

read and heard examples of folklore, oral art and classical literature , under the influence of which he entered literature and formed his own style. This situation could not but affect his creative evolution, style, language and works . These effects are sometimes direct and sometimes indirect .

Naturally, within the framework of a chapter of a small pamphlet, it is possible to study the novel in detail with all the folk books, covering all aspects of this influence . Therefore, we have contented ourselves with comparing " Last Days " with the epic " Tahir and Zuhra " , which have some commonalities .

folk book " Tahir and Zuhra " , which glorifies true love and devotion, spiritual purity and beauty , on the contrary , depravity , wealth - greed for the world , gossip and enmity . In the middle of the novel "Last Days" there are a number of commonalities . " Tahir and Zuhra " is one of the most beautiful epics of the people and is told in 6-7 different variants among the peoples of the East . We used the variant narrated by Rahmatullah Yusuf ogli in tad q i q at .

Rahmatullah Yusuf oglu , when Tahir and Zuhra often played together when they were young , they were unaware of the promise that they would give the daughter of Qarakhan Shah to Tahir . . Tahir walks to the right and touches an old woman's wheel. The old woman reveals to Tahir the secret that he is the son of Minister Sorihan and that Zuhra was engaged to him from a young age. In fact, the love between Tahir and Zuhra is a secret unknowingly started long ago , they are always secretly hiding in Gul h ov

meet they were walking. The lover between them is Tahir 's mother , a cleric who found out about his love . go to the situation explains and asks him to be a suitor , to shake the heads of young people . Mulla Haqqul, on the other hand, " thought of a few misfortunes , put them in his heart , and went to Qarakhan and said , " O king ! I owe you. " He looked at the king , turned his head , stroked his beard , and went to the middle . Zuhra reported that she was on her way to revenge : \_ \_ \_ \_ \_ Now , if you don't send Zuhra to school as soon as possible , you can prevent this from happening . We want to play, " he said <sup>46</sup>.

"Last Days", H asanali realizes that Otabek fell in love with Silver gift to do s o rab, Ziya goes into sho h . L ekin Ziy o The king does not do evil to Mullah Haqqul , but ends his work positively . This shows Abdullah Qadiri 's creative use of folk epics .

" Tahir and Zuhra, who were angry with Tahir's attack on Zuhra , set fire to the heart of the king every day, and finally Tahir was put in a box and thrown into the river . This will become clear to the people .

" Karakhan Tahir was put in a box and thrown into the river . The box is ten yards away, "said Zuhra. Poor Zuhra , with great difficulty , secretly went to the master boy and begged him.

At Zuhra's request, the master makes a box made of waterproof water . As a result, it saved Tahir from death .

Abdullah Qadiri relies more on the traditions of folklore in linking the events of his work, in the organization of the fab u l an , in the narrative. It is known that in "Last Days" the story begins with the arrival of the protagonist to the snake . (260) of the " cunning H omid" who sought to take Silver as his third wife . This story is convincingly described by the author using a lot of detail. Kokabek khan Otabek and his brother-in- law

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<sup>46</sup>Tahir and Zuhra. Literature and Art, - T .: 1974. - P.25. (Quotations in the next place are taken from this edition and the page is shown in parentheses).

Mirzakarim q utidorni both dorga to hang sentence produces. Finally, q i q a s i arrives at the execution of the sentence . An unexpected event occurs when Otabek is brought to the tree and begins to hang. Only Yusufbek Haji 's letter to Otabek saves him from death . This letter is quoted by Silver. Usually in folk books there is a similar knot , when the protagonist is confronted with death, and for some divine power or reason he is saved from death, from death . get rid of will be. Tahir and Zuhra both we saw a similar episode above . It is obvious that Abdullah Qadiri used this method in his novels in folklore . Ayni cho g'da u ana q ahramon through this method in the image both in the narrative and in the narrative of the novel.

of Urgench , King Rustamkhan and his two daughters, Guloysha and Gulkhadicha, used to go for a walk in the river . When Tahir saw the box q , two girls quarreled over the box . On top of that to his father Guloysha, to Khadija inside, then they open it. "Ammo Tahir did not say a word with the word s o ragani . Rustamkhan considered Tahir dumb and told Gulkhadicha about it He arranged a marriage and allocated a house for Gulkhadicha and her son-in-law Tahir . Although Tahir did not say a word , Gulkhadicha saw Tahir very well and brought him to Urgench if there was a doctor, a prayer leader, a magician who could speak to him . As for Tahir, he thought of Zuhra, and Gul did not speak to him at all "(33).

Otabekn i ng , who got married on the second of March due to the desire and desire of his parents With Zaynab we see a similar situation in the relationship. " She is OK to perform - from a s moment also in his own eyes There is no shortage of imaginary divine mu ha bbat even though he believed in his coming, his heart was now scratching another truth, and his conscience was only concerned with it. The answer to this question, which is considered to be the most sensitive, has finally overwhelmed the audience .

" Don't wait for us, son."

Otabek looked at his father, who said this, with a defeated look, and replied in one voice :

" I am ." to make your dreams come true - if you are happy with it if - each time I am ready. But according to a poor man, knowingly, oppression is also a betrayal ...

Haji could not immediately understand the purpose of his son n g and asked:

" To whom, to your wife?"

- No , to the bride you take. Even though it is easy to fulfill your dream with your son's body , imagine me in front of your bride as a lifeless statue " ( 136-137 ) .

Otabek is married. The dream of Uzbeks The issue of caring for his son will not be resolved as he wishes . On the day of the wedding , Otabek 's clothes were cooled and warmed by the people of Tashkent . For some reason, the incense , prayers and tumors of the next "five - headed " teacher did not feel the effect .

Otabek Let's take a moment, first love, Silver i unu t can not see. As a result, she can't be with Zaynab, and stays in the hotel under the pretext that her client is sluggish."

The love of Tahir and Otabek is real, and they remain faithful to their loved ones, even though they are married to those they do not love with the flank of the sky. Any attempt to turn them away from this path, the hot - cold, will be ineffective.

After blessing Zuhra in Karabatir, Zuhra, through her friend, distributed gold to the caravan leaders and instructed them to bring Tahir's tree and report about him. Let him come to " Zuhra " in any country! There will be a wedding to Venus soon. If possible, come before that and talk to Zuhra! Zuhra sought Tahir " (33). When Tahir heard the singers singing , he suddenly asked the caravan leader to take him to Uzjan. Seeing what he

was saying and knowing his intentions, Gulkhadicha got on the horse in anger and said to Tahir jealously:

*The river water was dry,  
The ring in my right hand,  
Zuhraoy's sin is beautiful  
Did he get sick on Saturday? (37)*

Tahir asked him for permission and said , " Looking at Gulkhadicha , he won . "

*Rustamkhan's beautiful trace ,  
Now answer me.  
What can I do?  
Now answer me.  
Venus on horseback. there is a half,  
Now answer me.  
I saw your hands,  
touch your hands,  
I didn't want your flowers,  
Now answer me (36).*

In "Last Days", Zaynab and Otabek, who heard about Silver's arrival, will have the following conversation:

"Otabek felt the sadness on Zaynab's face at first sight. They were a little quietly confronting me , it was awkward to say a word to both of them, and God forbid.

" Why did they call?" Otabek finally asked .

" Are you asking knowingly?" Said Zaynab, laughing out loud .

- Knowing what?

" The man who came from the snake . "

Otabek was in a difficult situation and said to him:

- Here my choice is ok , but my father the work.

- Even if your father does it , he will hide it from you .

- What 's so significant about a goat's head ? ”

" To be in love with someone you love, of course , until you lose your temper ... ”

- Do I love him? ..

- Of course, without bones ...

Otabek calmly said:

- You are wrong! He said .

- I am not mistaken, ' said Zaynab, ' when you were married , you fell in love with her, and I ... ' He said,' I am as your parents dreamed, ' and she wept ( 306 ) .

The end of the epic " Tahir and Zuhra" and the novel "Last Days" we also see commonalities :

Tohir dorga When she was hanged, Zuhra regained consciousness and said , “ ... she has become a madman of pure death . Karakhan king h immediately Tahir was buried in a cemetery maston kampirga picha giving money and ordering Zuhra to cheat anyway. Maston made a man out of clay from the blood of old Tahir and said to Zuhra:

" If you carry it for forty nights and forty days without any rest and without putting it on the ground, you will rise as Tahir." You'll get to Muroding, ' he lied. The king , and the old woman, thought , " If Zuhra is in this state for forty days, then Tahir will be disappointed."

Zuhraoy Maston took a clay man from the old woman, and according to the old woman, Maston wrapped the man in clean cotton, covered him with a few layers of gray cotton, paralyzed him, wrapped a blanket over him, and fastened the blanket tightly . For forty days and nights , Zuhraoy carried the mud man, who was wrapped in so many things, without rest, without sitting, with great sincerity and hope. Meanwhile , Zuhraoy froze like a stick . Thirty-nine nights and thirty-nine days later, when Zuhraoy

reached the mouth of a ditch, a grandmother was washing a black felt in water. Then Zuhraoy:

- " Oh , Grandma , what are you going to do with this felt? "

- " My daughter, I can wash it and do it, " he said. Then Zuhraoy:

" Momo, are you all right?" Would it be ok with washing the felt ?! -  
desa, kampir momo:

" Otherwise, will the dead be resurrected?" You You have been carrying a muddy man for a few days , " he said. Hearing this , Zuhraoy sighed , threw his load into the street , and ran madly to the graveyard . preferred He looked up and said , "Now open your hand! What does Zuhraoy say then?"

*O black earth, to a stranger like me ,*

*Take it easy and get hungry as soon as possible!*

*'m tired , I'm tired ,*

*Take it easy, give me a quick break ! " (47)*

Grave opens and Zuhra enters it.

In "Last Days", when Kumush is poisoned and killed by Zaynab, there is no point in living for Otabek, and he leaves his parents ' house and dies .

"A year later , Otabek came to Tashkent with Master Alim ... The last night was on the way to the Silver Tomb . Yesterday it was clear, the cemetery was quiet , and the sound of the rock could be heard from the rock . The three or four rich birds perched on the two tombstones , Otabek kneeling next to the tomb, and the high , unmarked tombs were like the som of this recitation . The verses of the Qur'an were recited in the graveyard ... An hour later , the recitation began . Otabek got tired and stood up ...

... Otabek did not return to Tashkent after that ...

" Your son Otabek was with another man . These two young men took our first line in our battle with the Russians over Almaty, and they fought heroically and became martyrs ... " ( 302-303 ) .

Like Zuhra, who lost Tahir, it was meaningless for Otabek to live in Silver. That is why he prefers death.

Abdullah Qadiri, as a realist writer, whose work was aimed not only at depicting love conflicts, but also at promoting great ideas. To the point of death, it is a clear demonstration of his creative approach to the motives of his people's creativity.

This and many other such folk tales, such as Tahir and Zuhra, have had a profound effect on the work of Abdullah Qadiri. Although the genre of the novel was not created in the oral and realistic written literature of the people, it had a tradition of narrating events, heroes in a novel-like way, creating them with epic means of depiction. The examples given are proof of this.

It should be noted that the achievements of twentieth-century Uzbek literature in depicting the image of the hero were in fact based on the artistic experience of the rich folklore. The novel genre is born through the creative use of our national literature, adapting these epic imagery traditions to their own nature. Abdullah Qadiri's novels appeared in a similar way. In his novel, Abdullah Qadiri did not limit himself to using such national traditions only in the description of events, the organization of the fab, or in the construction of compositions. He also studied and analyzed the laws of the historical process, observed national landscapes, and traveled to reveal the realities of life and the idea of historical figures and images. He went; made extensive use of national traditions, historical monuments and natural landscapes to accurately reflect historical realities; The creation of the image of the hero, in the vivid reflection of his spiritual world and the dialectic of change in this world, was based on the traditions of epic imagery in the folklore. Rich oral and written literature helped him to create the novel "Last Days".



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## " LAST DAYS" AND NAVOI'S " KHAMSA" EPIC TRADITIONS

Rare examples of literature and art have emerged at a certain stage in the development of a society thanks to classical writers, reflecting the colorful aspects of the life of this society . But with the decline of society and the beginning of a new historical period, true art does not lose its value, on the contrary, it continues to live and serve as a spiritual treasure for future generations, as a means of aesthetic influence and education. These kinds of works express general-numerical ideas and belong to a certain period, country, people, but at the same time they are related to eternity.

At this point, it is necessary to answer the question of why the best works of past culture do not disappear with forms of social development, but live with future generations and serve as a means of knowing life, a source of spiritual growth. In our view, this can be answered through the concept of inheritance in spiritual culture.

Inheritance in art differs significantly from other forms of social consciousness , including similar processes in science . This feature is due to the nature of art, which reflects reality through artistic images . This important and distinctive feature of the legacy of art is that science and art reflect the material world differently, interact differently with social life and the life experience of the individual . While the succession of content is more important for the development of science in the reflection of reality, the succession of form is a priority for the development of art, which is a means of depicting life in artistic images .

Critically assimilating the achievements of science inherits only those aspects that correspond to objective reality. Literature and art, on the other hand, enrich and perfect the methods, forms, and means of depiction in the process of depicting life. Accordingly, the literary tradition refers to the

advanced literary experience in the field of artistic perception of the world, which has been passed down from century to century , from ancestor to generation .

Constantly melting due to constant research, patience and hard work , a phenomenon associated with the creative study and continuation of the "secrets" of artistic mastery , literary heritage and experience of great artists . Consequently, the tradition is that works that are the generalized artistic product of the mental and spiritual activity of master artists and that they are strongly influenced by poetry and enriched with new creative pursuits will be passed on to future generations.

Thus, by tradition we mean the literary experiences in the field of artistic perception of the world, which have passed from generation to generation, from generation to generation. After all, the lexical meaning of the term "tradition" , which is an Arabic word, means to bring to the new generation the everyday life of the old generation - the things that have been tried and tested in the creative school. In practice, the tradition - a variety - is a huge treasure trove of district jewels. From this treasure, everyone learns what he needs: someone to master the art of plot construction, someone to create bright characters, someone to depict the spirit of the heroes, and so on. The use of tradition in this way, in a sense, becomes an artistic study. Any artist who boldly and realistically depicts an objective being, an interconnected event in it, and who has a good sense of modernity, will undoubtedly be a worthy successor to the tradition of his predecessors. Often, writers acquire artistic skills by following their master word artists and learning from their rich experience.

's "Khamsa" is full of deep respect for teachers and at the same time politely expressed critical views . There is no epic in "Khamsa" in which Alisher Navoi mentions the blessed names of Nizami Ganjavi, Khusrav Dehlavi, Ashraf Maraghi, Abdurahman Jami, praises their magic pens, and

at the same time points out some of their shortcomings.

Alisher Navoi had a great respect for the gems of science and literature, which created the human mind in Greece and India, China and Arabia, Iran and other countries. His masters studied the works of such enlightened figures as Firdavsi, Ganjavi, Dehlavi, Jami, Lutfi from thread to needle and learned creative lessons from them. In his book *Mu Hokamat ul - Lughatayn*, the great poet said that he had read many artists before him, and that he was inspired by them: , perhaps I have memorized many of them, and I have known the strangeness and subtlety of their oaths and ghazals, but I have also applied them to the stranger and the anecdotes <sup>47</sup>.

An observation of Uzbek written literature shows that the emergence of the novel in our classical literature is associated, firstly, with the emergence of poetic epic epics, secondly, with the formation of prose, and thirdly, with the birth and historical development of realism. The emergence of realism in some national literatures often begins with the emergence of the satire genre. In this sense, it should not be forgotten that the great satirical works created by artists such as Muqimiy, Furkat, Makhmur, Zavqiy, Avaz Otar, who left a significant mark on the Uzbek enlightenment literature of the second half of the XIX century, played an important role in realism in Uzbek literature. This was the groundwork for future Uzbek novels. The classic example of epic epics in our written literature is the epics included in Alisher Navoi 's "Khamsa" . The formation of realism is associated with the great example of Uzbek prose "Boburnoma" , as well as the works of Muqimi, Furkat, Zavkiy and, of course, Fitrat, Cholpon, Qodiri, Hamza. All of this, combined with each other , provides the basis for the novel in Uzbek classical literature.

It is known that Uzbek written literature has a history of almost a thousand years. Alisher Navoi's work emerged as the culmination of the

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<sup>47</sup>Navoi Alisher. Selected Works. *Muhokamat ul-lug'atayn*. - T. : Uzdavnashr, 1948. Pages 194-195.

path of Uzbek literature in this great historical period, the peak of literary development. Dozens of works created by Navoi, in particular, his epic epics, attract attention as a perfection, development and synthesis of progressive aspirations and literary traditions. In particular, it is safe to say that in the past, in the absence of an Uzbek novel, his epic works included in "Khamsa" served as a novel. Because Alisher Navoi's creative style has a romantic direction. If we take into account that before the emergence of the realistic style in Uzbek literature, it was replaced by romanticism, then it is not difficult to understand that the novel - poetry was <sup>48</sup>replaced by a novel created by Navoi - poetry .

Mallaev also noted that Farhod has risen to the level of "perfect epic image" and wrote: " As a result , the work will look like a poetic novel <sup>49</sup>. "

It is natural that every work of art is nourished by the traditions of oral and written literature. In this sense, when we talk about the literary relations between Alisher Navoi and Abdullah Qadiri, we are reminded of the ways in which the creative influence took place, its character, the stages of development of Abdullah Qadiri's artistic skills through inspiration and enjoyment of the great poet's work.

Usually, when comparing the works of two writers, a number of issues are mentioned, such as the similarities of the plot of the analyzed works, the style of creation of literary heroes, the way of thinking of the authors. Abdullah Qadiri respects the experience and rich traditions accumulated in the history of our literature. At the same time, with his creative research, he set an example, taking it to a qualitatively new level. Abdullah Qadiri, as a talented, innate artist, did not limit himself to the knowledge he received from his teachers, but went much further.

The main characters in the classic epics and folk books that Abdullah Qadiri can study are drawn in roman-vertical colors and enter the work in

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<sup>48</sup>See: Mirvaliev S. Uzbek novel. - T.: Science, 1969, pages 50-51.

<sup>49</sup>Mallaev N. History of Uzbek literature. - T.: Shooter, 1976. - B. 443.

all-round form. The reasons that necessitated and led to such and such cases are, unfortunately, left out of the attention of critics. Well-known Russian literary critic B. Suchkov, commenting on this situation, which is typical of the literature of the Romantic period, referring to the representatives of the romantic movement, they " ... did not directly link the imperfections of life with the character of bourgeois society." It is true that the Romantics, who only showed the consequences and did not delve into them, knew that every event in life is not the environment that created the character, but the personal characteristics of the person, and interpreted it in their works <sup>50</sup>.

Failure to analyze the protagonist's character in an integral way with the environment around him weakens the real representation of life and limits the representation of the characters in continuous development. In the Uzbek literature of the 1920s, the influence of romantic sentimentalism, which had long persisted as the inertia of classical traditions, was strong. This is true, including in Abdullah Qadiri's first work, especially his first novel - In the "Last Days" it is clearly visible. This influence is manifested not only in the artistic features of the work, but also in the setting and solution of the problem. This feature is clearly felt in the writer's emphasis on the personality of the protagonist, giving strength to the psyche and emotions. After all, emotion is one of the guiding principles in revealing the spirit of heroism.

But realism prioritizes the artistic analysis of the human psyche. In heroes created under the influence of romantic sentimentalism, it is characteristic that the "direction" of the will comes first. In such works, the writers' interest in exalted characters and the fate of lonely, socially isolated people, their deep penetration into the inner world of the protagonist, and their emphasis on inner experiences, especially as a result

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<sup>50</sup>Suchkov B. Historical sudby realism. - M.: Sovetskiy pisatel, 1967. - S.187.

of the above-mentioned point of view.

"Romanticism , " wrote SM Petrov, " called man to never disagree with the evils of society, aroused in his heart a passion for rebellion and struggle, and armed him with a high-powered aspiration to feed on pure intentions for a bright future." . The struggle of Yusufbek Haji and Otabek, who had no socio - economic basis for the struggle against the feudal state system, and who were dissatisfied with the oppression, the chaos in governing the state, and the attempt to reform the system, in a sense, were the heroes of this type. can be explained by the fact that it was created as However, it is clear from the novel that Abdullah Qadiri, like other issues, "broke" these traditions . In "The Last Days", the buds of a new social psychology, which is being formed under the influence of a complex historical situation, are clearly visible in the character of the heroes created by the writer. Despite the loneliness of the protagonists in the struggle, the writer is also constantly searching for the real culprits of the current situation with them, trying to artistically explore the social environment that gave rise to the progressive views that emerge in the protagonists. The author 's attempt to explore the characters in a strong connection with the environment, to reveal their interaction in the novel "Last Days" can be assessed as the influence of centuries-old traditions arising from the romantic nature of Eastern literature.

Alisher Navoi's poetic novels, in particular, his works " Farhod and Shirin", "Layli and Majnun" combine the features of the novel genre with their versatility, multi-problem, epic, complexity of plot and composition, harmony of language and style. . In these works, human life and dreams, albeit at first glance, are expressed. In particular, in the past, in the ancient East , women were looked down upon, their rights were violated , they were chained . and to take part in public affairs, to stand in line with men, to fight for their dreams . Thus, from the works of Alisher Navoi, human life

and his struggle for his own ideas began to occupy a wider place as a visual object of literature. This was an important factor in the birth of the Uzbek novel. Not only the image of the common man, but also the image of women as members of an equal society, albeit idealized, was a very important event in the literary life of the fifteenth century.

In the process of solving such problems in the Uzbek classical literature, the elements of epic and epic imagery typical of the novel genre gradually began to take shape. In particular, the desire to create the image of heroes in epics began to sprout the principle of revealing the inner, spiritual world of these heroes, the method of spiritual imagery, the artistic texture to serve this issue. The method of narration in these works was an important stage in the emergence of the novel-specific epic.

In short, the attempt to reveal the psyche of images, characters, landscapes, portraits, characters, created in the Uzbek classical literature, albeit to a certain extent, by trying to solve social and social problems, is a sign of development towards the genre of great fiction. and features.

In addition, it is especially important that the issues of fable, composition, system of images, conflict, language and style, which are important artistic components of the novel genre, are clarified within this epic.

It is true that Navoi 's epics "Far hod and Shirin " , "Layli and Majnun" do not express the true nature of the novel. But the nature of its genre, its features, is one of the first appearances in the emergence of the novel genre.

Abdullah Qadiri gave the tradition of "ma qomi" to the research that began in the creation of the novel genre, which created the first and most remarkable example of the genre. But some of the shortcomings in the work are several times below the new artistic feature and tradition that the writer has brought into our literature. This is, first of all, due to the



complexity inherent in the novel, and the organization of the plot, which leads to the compositional integrity, is clearly visible.

When we study a particular work from the point of view of literary influence, it would be one-sided to compare it only with examples of genres to which it belongs. Indeed, literary influence is a broad and multifaceted concept, and a work of one genre can be influenced by works of different genres, and this is natural. In this regard, in "Last Days" we observe not only prose works or epics dominated by epic imagery, but also the influence of works of folklore and written literature in various genres. Therefore, Kadyri not only learned the art of epic painting from Navoi's epics, but also enjoyed the lyrical freshness in them.

It is not possible to study all aspects of this effect in a small study. Therefore, although we have called the chapter "Epic Traditions of Navoi 's Hamsa" in the novel "Last Days" , given the size of the topic, here we are mainly comparative study of the epic "Far Hod and Shirin" and the novel "Last Days" We will suffice. We will also include the epic "Layli and Majnun" in the study for comparison .

The fact that Abdullah Qodiri attributed Otabek and Kumush to Farhod and Shirin of the new age shows how popular this epic by Alisher Navoi was, among other things, for the writer, and, of course, had a direct and indirect impact on "Last Days". . Not today. Considering the special place in the works of Alisher Navoi and Abdulla Qodiri, " Farhod and Shirin" and "Last Days", the authors created the images of young men and women in their ideals through the images of Farhod and Otabek, Shirin and Kumush. aesthetic views, attitudes to the world and man, the scope of thinking, artistic criteria, and many others, it is clear that they can shed light on issues related to life, creativity, personality, worldview.

Dreams and desires about a truly mature person through the image of Farhod. " Farhod is a beloved hero of the great Alisher Navoi, " writes

literary critic R.Vakhidov . - The poet enjoys all the virtues that are in his heart. It shapes him as a harmonious human being, both physically and spiritually . All the courage, bravery and bravery will go to him. As a result, Farhod in the epic takes the image of heroes who do not burn in fire <sup>51</sup>, do not drown in water, do not pierce bullets .

Created the image of a true man in the image of Otabek in his heart, in his dreams and deeds . That is why this q a h ram an has always been revered even by the writer himself.

Shirin and Kumush have a lot in common. Both authors describe their heroes with a special love . They embodied in themselves and in those whom they respected , at the same time, all the positive qualities that they dreamed of in the image of these heroes. After all, a literary hero does not fully fit into a living person , he is somewhat idealized . In this regard , Abdullah Qadiri himself says: "No matter how much a person likes the protagonist in the work , it still has some shortcomings . Sometimes, when the reader reads the work , he looks for the protagonist in it, and when he can't find the exact one, he despairs and concludes that they are idealized types . The writer, on the other hand, has seen in many people that he needs one of the types he has created chooses, generalizes, in any hero integrates. However , there are conditions for this: the types must not be artificial, not artificial, if there is no one among the people, it must be seen in someone , natural , logical , convincing to the <sup>52</sup>reader .

Opinion of the literary scholar, academician Izzat Sultan is also noteworthy :

"I now find it necessary to draw your attention to an important issue for our literature , " he said. with doctor of philological sciences N.Ra h imjanov . - One of these issues is how to describe life in literature . It is always important to remember that literature is not a photocopy of life.

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<sup>51</sup>Vo h idov R. Alisher Navoi and the Divine . - Bukhara : 1994. - B. 102.

<sup>52</sup>Qodiriy X. About my father. - T. : Literature and Art, 1989. pp. 95-96.

Literature is the world of artistic images, "the second v o q elik " , which is a reflection of the writer's conception of life. This means that the artistic image of life should be both similar to and not similar to life . In the writer's life n he must " die " in life without being crushed . It serves to reveal the essence of life . In fact, it means to go deeper into life . For example, if we take the " Last Days", neither Yusufbek Haji nor Otabek have met in our life in the XIX century in a complete and perfect way. However, in the twentieth century , some aspects of the images of Yusufbek Haji and Otabek can be found in our memory.

Draw the following conclusions :

First of all, the writer - artist must follow the "law of exaggeration " . For example, the image of action in life today is not perfectly formed. This should not lead to the idea that it is too early to introduce the image of an entrepreneur in the literature .

Second, another important requirement of creativity is that the writer should enrich the heroes, the characters with his spiritual wealth. This does not mean that the characters become " heralds" expressing the writer's ideas . The writer must enrich each character, as well as the positive hero, at the expense of his spiritual treasure h . I repeat : the life depicted in a work of art is not a simple, everyday life, it is a scene of life in the imagination of an artist who understands the essence of life and its essence . He is neither an ordinary person nor an ordinary person. Its similarity ensures its vitality, and its uniqueness ensures its artistic impact

53 . "

The story of Izzat Sultan's house confirms that Abdullah Qadiri came from the same country:

" It must have been 1929-1930 , when I was a young writer," he said. One day, young writers met Qadiri in the building of the current Loyi h a

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<sup>53</sup>On the eve of rebirth (conversation of I.Sultan and N.Rajimjanov) // Literature and art of Uzbekistan, 1990. March 19.

institute. Since Qadiri was asked various questions . The man returned to the questions and shared his experiences. I asked Qadiri, " Is your novel The Last Days a work of art?" " " Oh , " said the man, " five in the novel . " - Ten percent are certain historical events, only personal ones . The rest is the work of a writer ... "54

It turns out that Farhod and Shirin and Otabek and Kumush are heroes idealized to some extent by Navoi and Kadyri. But the authors use two methods to differentiate their works ; Navoi - romantic, Qadiri - realistic. If Navoi was inspired by romantic heroic epics in oral and written literature when writing Farhod and Shirin, Abdullah Qadiri not only relied on the traditions of folklore and classical word art, but also enjoyed artistic achievements in modern Eastern and Fapb novels. In this respect, although there are commonalities between the protagonists of these two works, it is natural that there are differences. For example, while Farhod is portrayed in a more romantic and uplifting style, mixed with elements of fantastic imagery, Otabek's image is created in accordance with the requirements of realism.

Farhod and Shirin in Alisher Navoi's interpretation are not only divine goddesses of love and fidelity. They are, first and foremost, living and unique symbols of spiritual maturity and spiritual beauty.

"Just as Navoi did not separate spiritual beauty from physical beauty, he also advocated a combination of science and profession. That is, if a spiritually mature person is also physically beautiful, that is perfect beauty. So, if a scientist has a profession, and a craftsman knows science and enlightenment, then this is true perfection .

Farhod has all these features: he is not only knowledgeable in all professions, but also spiritually mature, physically strong and beautiful,

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<sup>54</sup>See Almighty. H. About my father. - T .: Literature and art, 1989. - B. 96.

brave and courageous<sup>55</sup>. We see the same features in Otabek. Although Otabek did not have all the knowledge of his time like Farhod, he was knowledgeable enough. He traveled not only to our own regions, but also to Russian cities, where he observed the life of the people, the administration of the state, opened his eyes, saw the world, gained some experience, his outlook was cunning, his thoughts were deep; self-controlled, polite; brave and timid, brave and fearless, anxious, honorable , in short, one of the forefathers of his time.

In Far Hod and Shirin, a romantic adventure takes the lead: Farhod, who set out in search of Shirin, encounters many adventures - goes to Greece and meets Suhaylo, the dragon, Ahriman, defeats the iron warrior, captures the Jamshid Mosque, and talks to Socrates Hakim , Alexander opened the Rumi talisman. This is the first stage of events. The second stage involves the experiences of Farhod, who saw Shirin's reflection in the mirror, on his way to reach him .

Although Otabek, like his predecessor, did not come to Margilan in search of a partner, but in business, he was trafficked by a "blue- haired " girl who had "no resemblance in the middle ." His happy - unhappy adventures begin after that. The fact that the issue of love is temporarily relegated to second place in the play shows that the writer did not follow folk epics, but took a creative path. This means that the writer has taken a creative path, not an imitation one, in mastering the tradition.

While Farhod fought legendary battles with the dragons, Ahriman, the iron warrior, and Khisrav, who were obstacles in the way of his love, Otabek's victory over his enemies, Homid, Mutal Polvan, and Sadiq, in an unequal struggle was also a legend and a great heroism. Farhod is not afraid of his rival Khisrav, who has deceived him with cunning, and gives calm and reasonable answers to his questions, and even makes him dull

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<sup>55</sup>See Almighty. H About my father. - T .: Literature and art, 1989. - B. 96.

with sarcasm and sarcasm.

"The louder Khisrav's shouts , the easier it was for Farhod to answer them. Khisrav saw so much courage in him. His words were like hair. It was as if Khisrav was in vain, as if fire had fallen into him, and out of the fire that was burning inside him. "Mendek is such a lowly and ugly man in a chain from head to toe, responding stubbornly at a time when the branches of his life are breaking branches . Such a sacrifice must be put to death, so that any mountain or valley beggar will not dare to speak, ignoring the danger and terror before the sultans for the second time!" He thought .

... He was brought to a place built of wood, firewood and grass, "Will such an innocent die ?!" Exclaimed the crowd.

... Chief Khisrav was amazed not only by his people, but also by Farhod's knowledge and courageous indifference. People were crying that he had no one, that he did not deserve such punishment <sup>56</sup> . "

Khisrav, on the one hand, feared a commotion among the people - on the other hand, seeing the light of Wa-li on Farhod's face, frightened of his assassin, and annulled his judgment - imprisoned him in the fortress of Salosil.

At Homid's slander, Otabek and Mirzakarim arrested Qutidor on charges of rebellion against Khudoyorkhan and brought him to the Margilan bird for questioning. "Even though there was no change in Otabek other than misunderstanding, the savior was very frightened and pale" (71). He is obedient and indifferent to all the questions of q ushbegi The answer with q says:

" ... - Tell me, what was the reason for you to spend the day in Mar g ilan ?

- It is known that Tashkent is currently under siege. It would be foolish to return to Tashkent at that time.

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<sup>56</sup>Navoi Alisher. Farhod and Shirin. - T .: Literature and Art, 1989. - P.516; Pages 519-520. (After that, we will only show the page in parentheses when referring to this publication).

" Because you're a blacksmith, " said the bird sarcastically, " were you afraid of the Kipchak brothers?"

" I can't understand what you're saying, " said Otabek with a laugh. He said this as if he had told an ordinary person . Qutidor was terrified , not by what he had said, but by his laughter , and felt a warmth and a coldness in himself . To speak to the rulers , even when they were thieves, was tantamount to wishing them death . Although Otabek was a descendant of the modern hakims, if not more, a little more, their influence was also in it .

" ... I want to tell you what kind of a man my father is and what kind of a man I am: you are neither a supporter of the Kipchaks, nor a city brother, because you are a man among our government men who, under the sword, fears death or speaks to you without flattery." .. " (72 - 74).

When the death penalty was announced by Kushbegi, Otabek says , " Unjust punishment . "

Even when Otabek was summoned to the Kokand khan and interrogated for the second time, he did not stumble when he came across the "Muslim fox-like cunning fox" (121), the father of the " statue of the living God on the throne " (122). .

" Otabek followed the goddess and bowed to the khan and stopped tying his hands . His disrespect did not go unnoticed by the Muslim , though, with bitterness upon bitterness, cake upon cake, and with a sneering smile and a voice:

" Look at me , young man, " he said . Otabek looked at himself and said: - Who are you? He asked . He was in a state of pain . \_

- I am Otabek .

" Is there more than Dun or Otabek? What kind of Otabek are you?"

- Otabek Yusufbek is the son of Haji.

- H a - a - a, shundo g'deng - chi ... Who is Yusufbek Haji from Tashkent,

the sons of the nobleman who was the son-in-law of our beloved?

Otabek recognized this broomstick and noticed its irony. He realized his last vision in the fullest sense of the word and found silence in answering these meaningless questions. It was as if he was expressing a meaningful answer to the Muslim with this silence. Indeed, the Muslim was insulted by this silence, and as the smoke rose into the sky, he shouted:

" Why don't you answer?"

" As you know me , I am the son of that man, " said the prince. " My father and I are known to you as a species of bird , but we are a species of our own conscience!" So you are about to be judged on the side you robbed, give the order!

Otabek's bravery, courage and heroism are not described by the author , but are expressed through the admiration and excitement of the heroes of the work. For example, when Alim heard that his friend was fighting alone against three enemies, he was surprised and said , " Subhanallah, what a heart you have, Otabek! " (253 ) . He describes his work as " unbelievable heroism" (253). Knowing the heroism of Otabek (260), the lion - hearted master from Master Alim , "on the one hand, he would be terrified, and on the other hand, he would be amazed at Otabek's heart" (261). Husband and wife praise and pray for Otabek 's "fav kulodda heart".

Mihinbonu and Shirin, their arch state, are amazed by Farhod's angelic demeanor, deep knowledge and broad outlook, kindness and gentleness. They begin to realize that Farhod is not an ordinary person.

"Mi Hinbonu was kind to him and cheered him up. Every now and then he would hardly say a word. Farhod stared at the ground in embarrassment. His majesty and manners excited the people. He knew himself to be the weed and greenery at the foot of the mountain. Goho would answer the



questions politely, and every word would be clear. His words were intelligent, and his face was full of intelligence." (482 - 483).

At Mihinbonu's banquet in his honor, Farhod, encouraged by the influence of May, questioned the princess with her well-rounded daughters, showed how much knowledge and potential she had, and amazed everyone again. "In fact, his nature was pure and high, so time made him perfect. Farhod came from this clear nature and asked each girl questions about his science. The idols could not be answered because the issues he raised were issues that had never been heard before. When they could not solve the riddles that caused the suspicion, Farhod would solve them himself.

Un i ng gap - The beauty of his words was that his perception was so clever that his every word was as pure as a pearl. The extreme inaccuracy of the meanings in the words separated the party from the a q lu h .

Mehinbonu was astonished at Farhod's words and shot himself as he heard them. From Farhod's words the divine mysteries were revealed, and from his beauty the nobility became clear.

Educated with knowledge, Mehinbonu, the chief of all the scholars, knew that this stony young man was fleeing from the pearly crown. After that, he felt inferior to her majesty, and in the face of her words, he felt inferior "(489).

Mehinbonu then ascended the throne, bowed to Farhad, and asked him to ascend the throne. When this did not happen, he fell to the ground and sat down next to Farhod. "I knew his whole character. His work was truthful, and his work was pure. She doesn't even want to look at Shirin once. Because his ruined soul was approaching winter. This is an angel in human form. His resemblance to an angel is evident in his body" (480).

Otabek also deserves the praise of those around him for his knowledge, broad outlook, profound and meaningful words, beautiful

demeanor , self-control, humility , good knowledge and upbringing in the hospitality of Ziya Shah :

“The Majlis was eager to hear Otabek's impressions of Shamay and was surprised by his views, which had not been heard from anyone before. These Turkestan fathers, who did not even dream of the future , were not indifferent to Otabek 's heartfelt words ...

Otabek told the meeting completely new and unheard ideas. they were at the bek 's mouth . In fact, he was well aware of the origins of endless conflicts and gave a fair assessment . It was as if his thoughts and thoughts had found the end of the rope for the meeting, and the words had taken their toll on him.

Otabek left the hotel to get ready for the night prayer .

" In his father's child, " said King Zia, looking at the guests. May he live a long life, - said Haji Akram , - he is the wisest of my young men ... If I could raise a khan, I would raise Otabek as a khan ... Did he study?

Hasanali, who was overwhelmed with praise, replied: Tashkent Beklar Begi was one of the first mullahs of the madrasah, but it was three years ago that our master took him from the madrasah and put him to trade.

" He's a God-given young man, " he said .

The whole assembly praised Otabek ... " ( 18-20 ) .

that he was getting married because of Otabek 's " lack of interest " In response to Hamid 's request: "Perhaps your heart is in the hands of the khan " ( 20), his future father - in - law Mirzakarim said : " Otabek khan was a young man worthy of his khan " ).

, who was a guest in Mirzakarim 's office , was described by his brother - in - law Tuybeka as well :

" You have never seen a young guest , you have never been born , " said Tuybeka , chewing on the other side . He was probably not even twenty, and he was just starting out ... He was a young man who would

marry us, ' he said , and Kumushka laughed .

silvery teeth of his mother -in- law were visible due to the imperceptible tingling of his lips , but his condition quickly changed to darkness ...

Tuybeka did not notice the darkening of Kumush:

" Oh , my sister, you don't know yet , " he said .

Kumushbibi clicked and turned her face away from Tuybeka.

- Touch faster.

"I wish I could touch it, " said Tuybeka . But if you were, you would be equal to him ... " ( 32-33 ).

Thoughts honoring Otabek, confirming that he is not only the most suitable groom for Kumush, but also unique among the guys from Margilan, do not end with these words.

After the guests leave, Oftoboyim now asks her husband about Otabek:

" " Praise him as a handsome young man, a smart young man. "

" He was our guest, " said the savior.

" Is Toybeka praising you?"

" Go, " said the savior, and sighed .

Mother Sunshine laughed and told Toybeka what she had said about Otabek and her conflict with Silver. The savior couldn't help but laugh:

" The foolishness of your foolishness is evil, and so is your rent . " ( 33-34 )

The fact that the protagonist is well-rounded in all respects is no stranger to examples of folklore. However, this issue has risen to the level of a priority literary principle in classical Eastern literature, especially Uzbek literature, and especially in the epics of Alisher Navoi. Since in this chapter we compare the epic heroes of the novel "Far Hod and Shirin" with the novel "Last Days", we can not ignore the fact that they presented to the

reader as a competent person. For Alisher Navoi, it is important that the protagonist is, first of all, a person of high morals, cheerfulness and all-round knowledge. He aimed to present Farhod not as a hero of such a literary work, but as a role model for the people. Farhod's mentioned qualities are combined with his devotion and courage to love and affection, elevating him to the level of an almost ideal hero.

In order to discover these qualities of his hero, Navoi developed epic means and ways, which Abdullah Qadiri also benefited from the tradition of the teacher, and he set himself the goal of continuing these traditions .

thing that binds Farhod and Otabek together is their patriotism. Farhod is a prince, and Otabek is the son of a high-ranking official in the government.

... From a young age, he thought of the people, tried to alleviate their burdens, was " saddened by the pain of the hand", " saddened by the grief of the hand", did not hurt the ant even though he was stronger than an elephant, and took the blows of fate. is a sign that he belongs to the category of selfless people who live as my country.

Farhod is a hero who, despite his extraordinary qualities and special talents, is not separated from the people, he did not leave the world, on the contrary, he adhered to the motto "Dil ba yoru dast ba kor". He always thinks of being in the service of the people, of benefiting the people. This is especially evident when he goes to Armenia in search of Shirin and sees the hard and fruitless labor of the miners:

*After all,*

*Did I take it to the ground ?!*

He forgave this call from his heart and hurried to help the "oppressed " people ...

This is the most important point in Navoi's system of humanistic views. According to the poet, a person's humanity is determined, first of all,

by his social activity, benefit to the people, lightening the burden of the people. A person who does not benefit the society and does not consider the people's grief as his own grief deserves to be called a man:

*If you are human, you are must always worried about only nations.*

famous verse of the poet is taken from the epic " Hayrat ul - abror " , it reveals the essence of the image of Farhod , which resonates as the main motto of his life dedicated to the people . By the way, Shirin also puts humanity above love :

*I do not want any other darling,  
If I die , that's it <sup>57</sup>.*

Otabek in the hospitality of Ziyashohchi Speaking about their impressions, the achievements in the management system , headlines , \_ oppression - oppression , \_ Recognizing bribery and other crimes , he says :

" Before I went to Shamai , I saw our government and thought that it would be the same, " said the prince . I was forced to admit that my office was the same player as I was when I saw the office work ...

If our office is overwhelmed by this chaos, He did not know what would happen to us . When I was in Shamay , if I had an anonymity, if I flew to my homeland, if I landed in the khan 's court , if I complained to the Russian government one by one , even if the khan listened to me, I wrote a letter to all the people . If he orders me to follow the rules of the office, I will see my own hand in a month, along with his handwriting ... But I came back to my own hand and saw that what I was thinking in Shamai was a sweet dream . No one listened to me here, even though they said, " Will these khans hear your dream, will these beks fulfill it ? " I was disappointed . In the past , I didn't believe them, but then I found out that they had said

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<sup>57</sup>Navoi Alisher. Works. 15 volumes. 7 - tom. Farhod and Shirin. - T. : Fiction, 1964. - B. 247.

the wrong thing . Indeed , in the cemetery, "who would hear the cry " h ayya alal - fala h " ( " Hurry to salvation " - N.S.) " (18).

puppet khan , who took the reins of power, oppressed the people, incited the Karachapons (Uzbeks) and the Qip-chahs, and incited sedition among the people, exposed the deeds of the Muslim slave, the father-in-law and father of God. says:

" ... As long as those who rule over the people are not lost through oppression in the way of their own selfishness, we have no salvation; unless the only way of our salvation is to expel such greedy people, no matter who they are, and to replace them with good and honest people "(19).

Their grief over the Kipchak massacre, and their condemnation of their father as an adviser to the Tashkent governor, also show that Otabek was a man who lived with the people's grief.

Farhad and Otabek are brave, courageous and brave people. They even have the courage to defeat an enemy several times stronger than themselves. Both friends and foes alike acknowledged their worth. But both are helpless in the face of deception . This is due to their belief in the human race . As a result , both of them are masterfully executed . The cunning "Shirin, He was killed , "they said , adding that Farhad 's death had been caused by a fake divorce certificate , and that Otabek and Kumush had been separated for several months .

"Far Hod and Shirin" describes the cunning cam-pir as follows:

" ... The whole mind of this old woman, who was bent over, was like that of a celestial being. The old woman, with wrinkles on her face and no real words in her life, would melt like a stone wax in her hand if she began to use her cunning tricks. He could have given a daughter to a father and a mother to a son if he had started a conversation with a witch " (552).

In "Last Days", the role of the old woman Yosuman is played by

Sodiqniig's mother Jannat - this treacherous woman, whose name is very different from her body, is described in the play as follows:

"She was looking at Silver. He was as thin as if he had been cut , his nose was almost as flat as his face, his eyes were as deep as a peg , his mouth was as big as a spoon with his ears, his face was as yellow as a forty-year- old 's, about forty-five years old. was a woman. Silverbibi saw this horrible woman coming towards him for the first time in her life. "What is this hungry ghost doing ?" He thought . The woman's ten steps from a distance gave her face a hint of cold and fear in the dream. He sighed and sighed " ( 168).

It is terrifying in itself the image of the appearance of both old women. They have the power to kill Farhod, not only the traditional naughty old women, but by their judgment, dulling a hundred Bukran Hakim; the tricks and intrigues of the latter can be innumerable. The insidious elements of real life play the same artistic role in Navoi's epic as they did in The Last Days. And this case appears in Qadiri's work as Navoi's influence.

There are many similarities between Sweet and Silver as well. Both Shirin and Kumush are mature girls of their time in all respects: intelligent, virtuous, beautiful in solitude, unique in manners, faithful to their love, faithful to their covenant, determined to work, courageous, honorable , in short, all the virtues of an ideal woman with a surplus in them mujas-sam. Sweet and Silver are the dreams of any yi-git at all times - the girls in action.

Shirin 's beauty as he goes to see Farhod, who is digging in the mountains. Why not a team? Because the line between the two black candles was drawn with a line of co-fur, and his curly hand was covered with a veil over his black musk-scented hair, as if the black candle was being drawn by the moon.

The two crescent eyebrows are stirred up, as if to say that there will be a lot of bloodshed at the beginning of this month; each breath made a

bloody to-kish's board, and the two held their heads together. The pages of his face were "Qur'an" to form an alliance in this mining ...

The nose above the mouth was also a symbol of wonder. There was a black hole next to it ... \_ \_

His stature was as free as a lily of the valley, his face was a flower, but his face was a mixture of flowers. The temperature rose from his fiery red lips and set fire to that flower bed ... " ( 469-470 ).

In the image of Abdullah Qadiri Kumush, he embodied the virtues of true Uzbek girls, such as chastity, ibo, delicacy, kindness, nobility, loyalty, kindness, honesty. He was brought up by his parents, who had a special reputation , good manners and good nature . Kumush amazes not only with its beautiful face, but also with its beautiful spiritual appearance .

"Kumush showed itself to her father-in-law and mother-in-law in three or four days, charming them with her sweet and intelligent demeanor. Haji Yusufbek says that this man is not a child, he is an angel. In the meantime, Zaynab was ready to call him an "angel ". and began to do so from above . "Is your daughter -in-law strange ?" He would say to the three women who had kissed Silver .

Sometimes the Uzbek mother herself, begins to marvel at Kumush 's beauty and demeanor . , Uzbek mother - "It's true that this bride has a special feature besides her beauty!" He would laugh "(331 - 332).

The writer used his most beautiful illustrations in Kumush's description, using the most colorful national dyes in his all things to draw his beauty. That is why the image of Kumush in the image of her stands out only for Uzbek women . Here is a picture of Kumush lying on a satin bed, a pair of pillows:

" ... Her black eyebrows fluttered on the different sides of the pillow in a chaotic manner, and her dark eyes under her dark lashes stared at one point, as if she had seen something .... .. as if ashamed of someone when



his dusty white face like a full moon turned a little red. At that moment, on the right side of Latif's nose, with his delicate white hands holding the blanket upside down, he scratched the carpet of nature's extremely masterful hand, and took his head from the pillow and sat down. Her average breasts were slightly raised above the yellow rupoh satin shirt. When he sat up, he shook his head in disgust. Behind the tremor, his face was wrapped in disheveled hair and he posed for a lifeless photo. This girl was the daughter of the angelic savior in the surah, Kumushbibi"(29).

Apparently, the description of the beauty of Sweet and Silver has one thing in common, or rather, the traditional stones: the disheveled hair, the brilliance, the arched eyebrows, the extreme elegance, the blackness of the eyes, the emptiness of both, and so on. located next to the nose ...

Qadiri called Kumush an "angel" in several places . In this way, he seems to confirm that Silver belongs to a series of heroes , such as Sweet, Layla, an angel, an angel, a fairy .

Kumushbibi is also described by the Almighty through the landscapes of nature - this is the nature that the queen of beauty is in love with, and nature applauds her:

When the silversmith looked for a place on the bank of the stream, the sak-rab crossed over to his face and drowned. His eyes fell softly on the water. The clear water of the stream flowed slowly, and when it reached the Silver Bow, it seemed as if it was tapping a gentle wheel for its bow, as if it had turned into a larger circle, as if it had been enchanted by the magic of the sorcerer sitting on it. After a long look at the endless movement of the stream, he reached out and took his hand out of the water and washed his face. The stream of water that kissed his face swayed in the stream, as if a conspiracy had taken place in the water ... The second and third requests intensified when he washed his face ... " (31).

These images are reminiscent of Atoi's following famous verses:

*I think he sits next to the water,*

*She can be swallowed with water because of its tenderness*

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The writer also depicts the image of Silver, his elegant deeds with an incomparable pleasure . One of the important features of the epic and the novel is the very delicate expression of the chastity , manners and dignity of the daughter of the east.

Shirin and Kumush belong to different nationalities and have been separated by five hundred years, there are many similarities in their love affair and in the artistic interpretation of this relationship.

The most elegant and lyrical passages of the epic "Farhod and Shirin" are correspondence between Shirin and Farhod, the anthem of love and devotion. In these letters, the expression of love, the mutual respect and affection of lovers are sung with high art. This writing mania was originally started by Shirin. Navoi called Shirin 's letter "Dardnoma" .

Alisher Navoi, expressing his deepest feelings of love in Shirin's language, vividly embodies the tenderness of his feminine nature, emphasizing that women's pains and sufferings are hidden, but deeper and stronger.

It is a common tradition in classical word art for lovers to send letters to each other. We see this in almost all of our romantic friends. These mac-tubes are imbued with a romantic spirit, a poetic tone, a sensitive feeling of love, a tradition we see in the letters of Otabek and Kumush. For example, Silver writes to Otabek:

From the name of Zulayha, who was unstable in Yusuf's trade, from the horse of Layla, who cried in Majnun's love , I greet you from my head to my hair ..."

You are a fugitive, a fugitive , as if you had written something to me on

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<sup>58</sup> Atoyi. Selected works. - T. : Uzdavnashr, 1958. - B.84.

the tip of your tongue. Otherwise, you will see me, and even if you do not want to see me, others will see you, they will feel you. But from that day on, I decided to chase someone: I will go to your service in the company of my father and mother - early to your concubine, I know what my value will be in front of my beloved ... You are noble: you laugh for the sake of the old dear ... This is how you blame the unfortunate "(299).

In this letter, Abdullah Qadiri dedicated the visit of Silver, who knew his beauty and value, to his father, and beautifully expressed his feminine beauty and passionate love in inspiring lines. In general, Abdullah Qadiri pays great attention to the language of heroes. This is especially evident in the correspondence of the protagonists. These letters allow the writer to deeply discover the rich spiritual world of the protagonists. Silver's letter to Otabek was written in a language appropriate to express his qualities such as good intentions, compassion, kindness, sincerity, and devotion.

Now let's compare this letter with Shirin's letter to Farhod:

" Me hnat is not a letter from a burning candle to a propeller, but a symbol of hardship .

... What if the tyrannical universe did not separate me from you for a lifetime! When I'm walking, I'll be y ldo -shing, holding your hand when you 're resting . During the day they are as hot for you as the sun, and at night I sit with them in the shade . If a thorn enters your palm from the sting of the world , I will pierce my eyelashes and remove it. If you suffer from them during the day , are sick, and your head is always in my arms . If I see a haystack in my bed , I wish I could sweep it with my hair without telling anyone.

If you have sorrow in your heart, I will sprinkle water on the earth with my tears. If the torment on your head is a constant nightmare, I will open my face and show him the sun. If long days are " suicidal to you," I will tear my hair out and give you the nights that smell like barn. I will wipe your

tears with my sleeve without removing my face from your face. " (539 - 540).

Layla's letter to Majnun is more sympathetic to Silver's letter to Otabek than to Shirin's letter. Just as Layla asks Majnun, who wants to marry Navfal's daughter, not to forget herself, Silver asks Otabek, the old esteemed one, to bless himself from time to time, unlike Zaynab .

"These lines, which look like Chinese patterns, are written by a trauma patient. That is, I am the one who has not escaped from the troubles and misfortunes.

There are also such legends, as if you conspired with Navfal, looked at his decorated house, tried to marry his daughter and kissed her. Good luck, by God, I didn't believe it. If that is your goal, then so am I. One day while I was watching in the garden, I saw that idol. He is honest, kind to the wind, and a good soul. May the true blessing accompany you! Blessed be this good deed. Remember this patient from time to time when you are happy with him ! Don't leave me alone, don't forget me either ! " <sup>59</sup>.

extremely humble , that he is poor and humiliated in front of his mistress, and that he is less than despised, is a common tradition in the East. In particular, it has been widely used and developed in the written literature and has reached its climax. We see traces of this influence not only in the letters of Farhod and Majnun, but also in Otabek's letters. Revenge on his enemies, Otabek leaves a letter to Kumush before leaving for Tashkent. In it, we read, among other things:

" ... Forgive me for the rudeness and bloodshed I have committed behind your house ... Because I was reluctant to commit this atrocity: The preservation of your life, your honor, required it ... Of course. I am sure you will be grateful for this good deed of mine . But I do not consider myself worthy of this gratitude .

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<sup>59</sup>Navoi Alisher. Layla and Majnun. - T .: Literature and Art, 1990. Pages 316-318 (in subsequent quotations only the book page is shown in parentheses).

I killed one of my enemies that night, and then I became very weak, and I was happy to know that I would be defeated by the second enemy and die in your arms ... For me, it was very sweet to die at your feet and at your feet”(264).

Let us now quote Farhad's letter to Shirin for Qiyas on the basis of a prose statement:

“ The draft of this letter, which is an epic of hard work, is a sign of grief and sorrow. This letter is being sent from the thorn to the rich jasmine flower, or rather, from hell to the flower of heaven ...

... I am such a helpless ant that I can't find another helpless ant. In front of me, a simple piece of string looks like a ball , and any thread looks like a dragon . In this case, your g aming gives me g a power and temperature. It is from this pain that he finds the strength to live ... (543 - 545) .

We see that Otabek's very humble attitude towards Silver is not without literary roots. Not only Farhod, but Majnun also considers himself inferior to the classic star of his heart. On the one hand, it's no surprise that Kays, who is insane at Layla's job, gets into such a situation. But the fact that the Prince of China, a well-rounded young man, Farhod, died in the Sweet Mountain - he felt helpless - seemed like a meltdown to someone who had been brought up according to other national traditions. But the fact is that according to the tao-mil accepted in the Shark, the writer of the letter behaves very modestly with the intention of expressing his respect for the person to whom the letter is written in a high veil. Lovers, on the other hand, deify the lover by lowering themselves in front of the lover and being prone to romantic moans. The Woman Shark, the goddess of love and affection, is glorified in a similar way in literature.

Mihinbonu, who knew the true identity of Farhod, who was unparalleled in science and art, always treated him with kindness and

kindness.

"It simply came to our notice then . He said , " What would such a real dog do to me if he had a child?" He wished " (476) .

- Mirzakarim Kutidor, who saw his behavior , also longed to marry him, and in response to the words of the bridegroom Ziya, who came to the bridegroom, said: "In honor of adopting a young man like Otabek If I could, I would consider myself one of the happiest fathers ... " (44).

The influence of Alisher Navoi's epics on Abdullah Qadiri's novel is not only related to the heroes, their external and internal appearance, psyche, device, but also to the use of language, style and artistic means. Chunnonchi, the use of natural landscapes, the movement of birds and animals to reveal the state of the heroes - the psyche - is a clear example of this, deepening the content of the work. For example, there are certain similarities between the image of the desert of love in "Layli and Majnun" and the night scene spent by Otabek in "Khoja Maoz": both tell of the hero's state of mind, an abstract perspective. Or the debate between Kays, who is in love with Layla, and the nightingale - the joy of Otabek, who carries the message of his parents' dream of a second marriage to Margilan - to the drunken swallow from the passion of life. We see the continuation of the traditions of artistic image:

" Which nightingale sings with a rooster, and a fig with a nightingale. He looked at the nightingale:

- It is inappropriate for you to moan like this, because you are with the crack; the place is a pure flower, and the landing husband is on a branch of flowers. You are a haram mahram when you are a flower, you are a saint of conversation between flowers. As if you don't care about your mav-qeing or are you fed up with your partner? Singing with a thousand tongues, making noise every evening and morning, hurting the wind with your voice, you blindly sell yourself in love. If a man speaks of love like you, would

lovers believe it? If you have a garden in front of you, I have a spot in my garden; If you have a spring flower next to you, I have a thorn in my heart "(275).

Every time Otabek flies to Margilan, this time he walks with a thousand and one difficulties, carrying the burden of heavy thoughts and sufferings. He spread a spring sprinkling around. Although the hills and roads are adorned with greenery, and the whole being is filled with the masculine joy of life, he does not taste the pleasures of the Awakening, because he carries the message of the second marriage to his beloved love - the gift of the day. That's why, involuntarily, looking around , Otabek thinks:

" A swallow is shooting like a bullet in the right direction . The swallow may have hurried to get to his lover without grief; happiness is the swallow: the gift he receives is not fearful, and his parents have no dreams . The laws of their life are very light, they fly in the mountains, on the ground, in the sky when they get what they love . Like this swallow, I would jump at him and sing with a sigh ...

One of the oldest traditions of the "old days" - the marriage of a boy or a girl at the will of their parents, not of their own free will, is revealed by its consequences. How happy and prosperous Otabek and Kumush, who found and loved each other, were - how unhappy she was, Zaynab, who was a bride with a parental dream . Not today. This evil tradition strikes others as well: an entire castle of love collapses: Silver finds a tragic death, life loses its meaning for Otabek , Yodgorbek becomes an orphan, Zaynab becomes insane; If Mirzakarim and the savior were separated from the black and white of Mother Sun's eyes and fell into a state of eternal sorrow , Yusufbek Haji and Uzbek Mother would also be deprived of Otabek alive.

This shows how wide the scope of our habits is, how much grief and misery they bring.

Qodiri skillfully portrayed the invisible small customs and traditions of the Uzbek people's life and psychology . Most importantly, the traditions of the Otabek and Kumush in the "Last Days" are reflected only in the small details of the traditions , in the events that have taken on a large social meaning from the elementary cases in psychology, or in which they have a large social meaning . The khan's oppression of those times was not only due to the contradictions and massacres that arose as a result of this oppression , but also to some traditions that were firmly entrenched in the psychology of the people at that time , including the " parental dream " also depends on Abdullah Qadiri portrayed those ugly habits in a very artistic way in order to make the tragedy of the heroes convincing and to increase its impact. We see in other of his works the depiction of such harmful customs and habits, of psychological conditions, without which the plot development and conflict of these works cannot be imagined.

Showing the injustice of the times and the badness of certain habits - It is the content of the novel "Last Days" . This is reflected in the play mainly in the images of Otabek and Kumush . After all, they fall victim to the same things .

Fell victim to such a tradition . Not only him, but also the young Majnun's life was in jeopardy. His parents also passed away . For example, Layla's parents were left in a whirlpool of endless sorrow . Relatives - the seeds also burned in the fire of grief.

Although they were reunited with Majnun's love, the cruel ashes of these habits hurt Navfal's daughter a lot , swallow , a simple bird, higher than the man who is the flower of the universe. Free birds are a thousand times better and happier than people who are enslaved by bad habits , strangle their will and poison their lives.

Shirin after seeing Farhod and Kumush Otabek, and between their moods:



"Now Shirin is looking for a solution to her sadness, how to see Farhod. He found a deserted place and tried to look at it. If so, let him see it - let him, let him not see it. He thought that if he could see the situation, he would lose consciousness again, and the veil of mystery would be opened more ...

... Sweet was hard to part, awake from evening to morning. There was no sympathy to express his pain, neither in the morning nor in the evening, nor in his sleep, nor in his food. He had no one to rest with, and his honor would not allow him to say how he felt. If I went to Farhod, he would refrain from going to me, thinking that he would lose his patience. When he said that he would not go with this flower, the sadness of his heart was running out. Poverty Shirin's soul burned in the fire of separation, and her pain was incurable "(476 - 477).

Shirin - ku knows who her lover is and where she is, but Silver knows nothing but her lover's deadly urine. That is why he is in a whirlpool of grief, he is overwhelmed, he has nightmares, he is " closed like a prayer lamp " (31). Her opposition to the wedding was the same as the fact that she had spent all the ceremonies in tears - not knowing that it was being passed on to the young man of her heart . That's why it was a real surprise for him to meet not a stranger on the chimpanzee, but his own wish:

" " Are you that?"

" That's me, " said the prince. They both stared at each other .

The silversmith took a heavy breath:

" I can't believe my eyes, " he said.

Otabek's eyes widened:

" Me too, " he said.

The silversmith stared at Otabek 's face . \_

" Unexpected happiness, " he said, and laughed like the sound of something like his own horse. This laughter was heard in the courtyards ... "

(61).

"Last Days", is, as we have already mentioned, the secrecy of a certain aspect of events in the image. For example, the same thing happened to Silver, like Otabek, who had been wandering around for a few days, "walking in a dream" and "forgetting everything in a dream, "careless and careless in other things." But the writer does not immediately introduce the story, he keeps it a secret. But in relation to an event that is not yet clear to the reader, the writer points to certain changes that are taking place in the psychology of the protagonist, describing them. The change in Silver-bi-bi's psyche leaves one in doubt.

The author describes the situation of Kumushbibi, who is engaged to Otabek, as follows:

"The silversmith was covered for a few moments," he said. Then he got up and went out into the yard. Her eyes were red from crying, her eyelids were swollen, and her face was swollen. But these changes did not diminish his beauty in the slightest, but increased it tenfold. When he came out, he reached the front of the porch and took his face in the palm of his right hand and thought. In this case it remained long. Then he released his hand from his face, took a deep breath, and looked around as if looking for someone, as if waiting for someone ...

- The stream, the height, the mystery of the stream.

The young eyes fell into the stream, and the slender legs moved towards the stream. When he reached the bank of the stream, he jumped to a certain place and drowned. He took a handful of water and poured it over his face, and after gently looking in the direction of the corridor, he stared at the stream of water. No one knows the pain of silver, no one understands its thoughts, except this thin, as if he understood and knew ... " ( 50-51 ).

On this mysterious wedding night , when Otabek and Kumush were

left alone, Kumush, who had married a young man who had stolen his consciousness by the grace of fate, said with astonishment and excitement, "Is that you ? " Opens with a shout. Otabek, who had gone down to the ditch outside the box to perform ablutions, accidentally saw an angel coming out of the hotel with some work to do. Silver also stared blankly at the handsome young man who had stopped at the edge of the ditch. Not voluntarily, but involuntarily, they couldn't look at each other for a while . At last, Silver seemed frightened of something, and with a slight movement turned himself into the inner corridor. From this twist the forty cocks that held his back right were agitated. As Silver ran in, he looked again at the young man who was stuck in the ditch on the road, and at that look he gave him a light smile.

" Is that you ? He was curious, but he was interested in the fact that the issue was not understood and that he was greeted with true happiness . Thus, the first pure love of the two young people resulted in a chase "(61-62) .

Silver is the possessor of pure love and a pure heart. She impresses as a sensible woman in behavior , gait , and relationships. Although he was heartbroken to hear that Otabek was marrying someone else with his parents ' dream, he relied on Otabek's strong faith in his love and, realizing that this was against his will, said with extraordinary nobility : sends (151). This word of silver embodies both jealousy, fear and kindness. That is why Otabek likens Silver to an angel, saying, "Your heart is like the heart of angels" (151).

Continuing the traditions of Alisher Navoi, Abdullah Qadiri through the image of Silver - love - shows how important the feeling of love is in human life. The love story sung by Navoi and Kadyri is remarkable for the fact that the heroes of both works are not wrapped in the shell of their love alone. The point that unites them is irrigated with deep social content.

Farhod and Otabek, who are in love with Shirin and Kumush, see similar aspects in their mental state. Both initially hide their pain. If Hasanali learned the secret of the parishioned Otabek from his words " ... black eyes, bow eyebrows ... " (24), the weakness of Farhod "tani" , who washed his hands of people from all over the world increasing by night and increasing by day .

The more he tried to keep his mouth shut so as not to sneeze, the more he involuntarily moaned. The nature of his predecessors was much stronger. His body was strong and healthy. Now, even if he tried to behave in vain, he would show that he was shooting a lot of figs "(448) .

The protagonists of romantic epics usually avoid the inevitable misfortune for unexpected reasons. For example, Ibn Salam, who drank a lot on the night of the wedding, fell ill and fainted, and Layla got rid of him. It is known that Shirin will be captured, but Khisrav will be killed by his son Sheruya, who has become his rival in love. Although the beloved Egyptian had lived with Zulayha for several years, he had never been close to her. The two dragons that appeared on Zulayha's shoulders were annoying her

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Qadiri, on the other hand, follows a realistic path : on his wedding night, Komilbek is killed by a resurrected Homid on his way to Silver. This is close to the reality of life. Because if Silver touched Komilbek, in any case it was clear that he would separate from Otabek. Consequently, one of the reasons why Otabek, who had destroyed his enemies, returned to Tashkent without seeing Kumush, was that Komilbek's name fell in love with him: Otabek Kumush forgot that he had forgotten me and began to live with Komilbek's memory, and this was natural.

We also see commonalities between Shirin, who rode a horse to Farhod, and Kumush, who came out of the bathroom and came to the girls'

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<sup>60</sup>See The Story of Joseph // Shark, Star. 1994. - № 1 - 2. - B.68.

meeting. This is reflected in the fact that the authors do not directly describe their heroes , but also describe them in an integral way with a particular situation.

example, in " Last Days" we shoot :

At that time we needed Otabek ! Why, when he came, he wanted to see what he loved: he took a bath ... he is only a soul, he is a father to the disabled ... He wears a shawl on his head , a robe on his head , and a silver - plated shirt on his head . The beauty of their faces , the beauty of their hair , the beauty of their faces , the beauty of their faces, the beauty of their faces, the beauty of their faces , the beauty of their faces ... " ( 53-54 ) .

Navoi described Shirin's riding on a red horse as a parable of the moon:

"The fairy-faced Sweet Prince was riding his horse so that his face was sweating and dew was falling on the petals of the flower ... His face was covered with curly, black musk-scented hair, as if the moon was drawing the black candle.

The pearls around her face and her pearls reminded her of the stars around the sun ...

The precious pearls hanging on their ears look like the stars of Venus and Jupiter around the moon. Qaddi was a rose-colored sesame, not a sesame, not a flower, like a cypress tree with a flower body ...

he rode away, his horse bent his back, and he was drunk on his horse . He was riding on a horse in the sky, not a horse or a horse , but a fairy on a giant. Whichever way he turns his horse, as soon as the time sees him in the sky, he will say , "Alhazar! "He said" (469 - 471).

Abdullah Qadiri's literary success and writing skills were such that he not only wanted to create heroes like Farhod and Shirin, the embodiment of the people's dreams and hopes, but also created Otabek and Kumush images with such high talent that they could be an alternative. The author's

series of beloved and immortal heroes such as Farhod and Shirin, Layli and Majnun, Bahrom and Gulandom, Vomik and Uzro, Ashiq Gharib and Shohsanam, Alpomish and Barchin became popular among the people and were written by poets and singers. enriched with weather.

These features, which have their own tradition in Uzbek oral and written literature, were reworked by Abdullah Qodiri in the "deccha" of realism. The writer, he says, always kept the reader in mind when writing the work; With this work, he tried to innovate our people as much as possible, and at the same time consciously used the methods of classical literature, taking into account the level of pleasure and level of the people, who to this day was nourished by medieval friendship and storytelling. In short, this novel serves as a golden bridge between the old prose and the new, realistic prose in terms of language and style of expression, as well as between our whole wax-clean literature and the new Uzbek literature.

In short, Abdullah Qadiri not only copied the traditions of the great Alisher Navoi into prose, but also took a creative approach to them, creating a new and lofty example of the genre of realistic novels based on epic imagery.

## INHERITANCE TO GOD'S CREATIVITY

"New school of novelism" founded by Abdullah Qadiri were influenced and inspired by Qadiri's work.

many exemplary opinions and comments have been expressed by literary critics about the work and artistic skills of Abdullah Qadiri, Abdullah Qahhor and Shuhrat, and their new aspects are still being recognized . And we think about the novels of these three writers.

Uzbek people have a new "era" Abdullah Qadiri's novel " Last Days " is based on the love of Otabek and Kumush. While Abdullah Qahhor 's novel Sarob exposes the idea of bourgeois nationalism and exposes their ugly faces, the ideological motives that underlie the novel are selfishness or the flaws of individualism . Shuhrat 's novel "Golden Stainless" is the first work in Uzbek literature about the years of repression, which is based on sharp conflicts.

So what do the commonalities and uniqueness of the characters in these three novels look like? During the comparative study of the novels "Last Days", "Sarob" and "Golden Stainless" writers show the skills of character creation, unique style, poetics, composition and plot, language and artistic means, as well as commonalities and interrelationships between the novels. We will try to study

Here we need to dwell on the images of Homid, one of the negative characters in the novel "Last Days", Rahimjon Saidi, the main character in the novel "Sarob" and Mirsalim in the novel "Golden Stainless". This is because the images of Homid, Saidi and Mirsalim have many similarities and commonalities.

It is well known that selfishness is the oldest and most dangerous evil in human history. For this reason, the writers describe the manifestations of hypocrisy in various forms in the image of these individuals. There is a

popular saying, "Learn manners from the obscene ." In our view, the writers followed the same principle and fought naked against this eternal enemy of human spirituality. So, the main idea of the novels is that through these images they call people to vigilance and kindness, while at the same time showing that the destruction of selfishness and betrayal is inevitable.

At this point, it is natural to ask the pertinent question of whether it is correct to compare the negative characters in the novel. In realistic literature, whether the protagonist is positive or negative, first of all, he must be a full-fledged person, his every action, deed, word must have a strong inner logic, to convince the reader without any words. Well-known literary scholar Ozod Sharafiddinov says: "If a writer praises him for creating a positive image and raises him to the sky, only wonderful qualities - if he describes himself as the owner of rare qualities, not an image, but an angelic client scheme that touches the stomach like a syrup! , just. Both the positive hero and the negative hero must be created according to the laws of common art <sup>61</sup>. " Because if a work does not excite the reader, if it does not enrich its aesthetic world, if it does not sharpen its attitude to good and evil, it cannot be a true work of art, no matter what it says, no matter what the subject and the problem. For this reason, we have considered it expedient to critically examine the negative characters in these three novels and to point out their flawed qualities. ***In the novels*** the horrible faces of the sal-biy characters are perfected by their behavior , their psychological imagery.

of Homid , Abdullah Qadiri describes him at the beginning of the novel as follows: Although this young man is a good statesman, but for some reason he is not famous for his wealth, he is known as " Homid's wife", and if people do not add the nickname " Homidboy" when talking behind his

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<sup>61</sup>Sharafiddinov O. Abdulla Qahhor. Essay. - T. : Young Guard, 1998. - P.63.



back, they will not be able to recognize him by saying "Homidboy" <sup>62</sup>. By saying these words of the writer, he blindly sells what kind of person he is in front of our eyes. In the novel, Homid appears before us as someone who, despite being married twice, intends to remarry in the way of his sexual lust, and does not deviate from any wrongdoing along the way. Rahmat, who came to see him on the occasion of Otabek 's arrival in Margilan, reveals Homid's image in detail in Homid 's conversation . ... if it doesn't fit, take the fit and double the wife! If they don't agree, take the third one . I haven't had enough of a quarrel between two wives to this day, but I don't mind having a wife do three! " ( Pages 10-11 ) . The image created by Abdullah Qahhor was a perfect image that embodied bourgeois selfishness. From the very beginning of the work, the writer emphasizes that Saidi's personality is full of selfishness. Saidi falls in love with Munishan the first time he meets him. The first thought he had in mind was as follows. "Even if something bad happens to this girl , I'm the only one who can save her <sup>63</sup> . " These words define the main purpose of Saidi's personality, that is, his selfishness.

Mirsalim in Golden Stainless ? When the protagonist of the novel, Sadiq, arrives in the city, he meets <sup>64</sup>Mirsalim for the first time . He will be honored by Mirsalim. The writer then begins to lay the groundwork for future clashes, first describing Mirsalim's identity. As Mirsalim draws himself closer to Sadiq and compliments him, it is no coincidence that his heart - wrenching plans encourage him to do so. Mirsalim , "the man who counts the feet of the serpent , " Sadiq is not just a man, because he can't do anything, would such a city come to me ..., of course, there is a wisdom in it, it can rise . Who said today is not a teacher, tomorrow will not be a

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<sup>62</sup>Qodiriy A. Last days. Selected works. - T .: Sharq, 2014. - P.7 (Further quotations from this edition are shown in parentheses).

<sup>63</sup>Qahhor A. Sarob. Works. 5 volumes, 1 volume. - T .: Literature and Art, 1987 . - B. 35. (Subsequent quotations from this edition are shown in parentheses).

<sup>64</sup>Fame. Gold stainless. - T .: Sharq, 1995. - B. 18. (Subsequent quotations from this edition are shown in parentheses).

principal! He has no one now, at the moment "(p. 22) . Here is Mirsalim's thought , his selfish image.

"Last Days" , Homid, who is angry with Otabek's marriage to Silver, " shows signs of savagery and savagery against an innocent man", goes to the frog to carry out his vile plan, and Otabek slanders Mirzakarim, the savior. When that doesn't work, he waits for another chance, so that Otabek's remarriage in Tashkent will be just right for him. He finds partners like himself and uses them to carry out his vile plan. By sending a fake divorce letter to Silver by Otabek, he causes Otabek to be expelled by his father-in-law. As if that wasn't enough, he makes a plan to kill Otabek with the help of Sadiq and Mutal.

" Sarob" , Saidi does not pay attention to his classmates after he started studying at the university . Saidi was saddened to see this: " They are also students!

" You don't deserve to go to university, " he said to the young man whom Saidi called "Tongak. " (Pp. 42 - 43 ) . Then Saidi spreads out as if he had taken off his narrow shoes and fell in love with this professor. Saidi was well acquainted - they knew. Ehsan, Sharif, Shafrin. But Saidi does not want to join them. He did not like Sharif and Shafrin at all. When they came to visit Ihsan (Saidi was in the same room with Ihsan), he would lie down to sleep, and if he talked about reading, he would not like it very much. He did not give any advice or counsel to any of them, nor did he express his grief. This mood in Saidi is especially evident when Ihsan is sent to Moscow . Saidi died before the train left ... After leaving the platform, Saidi sought a way to escape and made his home "(p. 62) . Here is Saidi's original image.

In life, there are people who are able to hide their selfish intentions, stand behind the curtain with a specific goal in mind, act diligently, and achieve many successes as a result of these efforts. Homid and Saidi are not like that, but this quality is very suitable for Mirsalim in "Golden

Stainless”.

Yes, Mirsalim always works in his favor, and this time he does the same, at the same time he takes Sadiq down, finds a yard next to him, invites him to his house and entertains him. Sadiq soon gained prestige in the school, became an older brother, a younger brother, and when he saw this, Mirsalim became jealous on the one hand, and closer to him on the other.

A similar situation occurs in the novel *The Last Days*. Salim tells Olim and Otabek about the secret he heard from his colleague Umarbek, who suspected that he had been killed by Homid on the day of his marriage to Komilbek Kumush, the son of the juicer. Realizing the reason for his innocence and being chased away by his father-in-law, Otabek then decides to expose Homid's motives. Having failed to catch up with Silver several times, Homid now devises another evil plan, conspiring with Sadiq and Mutal to steal him and drive him out of the city at night. Homid, who does not deviate from any vile path in the pursuit of his own self-interest, i.e. slander, slander, and even murder, is eventually exposed by Otabek.

The novel *Sarob*, on the other hand, shows the birth of selfishness in Saidi's personality, the hesitations in his character, and his eventual conversion to nationalism. The writer devoted all his skill and energy to blindly selling these stages of Saidi's character. Selfishness, belief in one's own uniqueness, urgency, self-genius, self-esteem, self-sacrifice, and the desire to adapt the whole world to it exacerbate another dangerous disease in Saidi - arrogance. Abdullah Qahhor Saidi describes in detail the vital details, the psychologically sound plates, how this flaw began to write. Selfishness gives Saidi a feeling of indifference in his studies, in his friends, and in the life around him, and deprives him of a great purpose in life, a noble good intention. At the end of the novel, the author shows Saidi's suicide, that is, his physical destruction, but before that, in the course of

the novel's events, he beautifully describes his already spiritual destruction.

The Golden Stainless, there is as much selfishness and invisibility as Homid and Saidi, and he uses all the tricks to deceive the simple Sadiq. The infertility of Paradise comes to him, in short, he cools him from Paradise and confronts another woman named Musharraf. Mirsalim Sadiq, who was accustomed to making a living by crooked ways, sought the same way even after being persecuted, and eventually committed a heinous crime. Sadiq gathers around him the dakki-eating galamis and spreads rumors about him, taking advantage of the difficult situation of those years. It is possible to stick the label "enemy of the people" on the faithful and imprison him without any reason. After imprisoning Sadiq and replacing him as school principal, he establishes his own regime at the school. Along with the description of new conflicts related to the fate of the protagonist Sadiq, the fame also tells the story of the fate of Mirsalim. It also marks new areas of conflict for Mirsalim. Sadiq's brother Qadir and his lover tried hard to destroy his daughter Aziza, to destroy each other, to destroy Qadir, to spread rumors, to spread corruption, to make heavy trades on Qadir's head, but he was still helpless, love is cruel. wins over. Mirsalim will be the victim of his own mistakes.

The commonality of the characters of the images of Homid, Saidi, Mirsalim in these three novels - the flaws of selfishness are peculiar to all of them, but each character has its own individual flaws - which the writers have revived in the person of individuals. While Homid is not only a woman, that is, a woman who has no bones, but he himself says, "Blood drips from your whip," and that his own malice is not unfamiliar to him. the fact that he wished that a girl he liked would be a disaster is a sign of filth in his heart, and the fact that he wanted the rescuer to be the only one is a sign of greed. In Mirsalim, even though he is jealous of Sadiq's achievements, the fact that he pretends to be a friend is a hypocrisy and an unjustified

imprisonment of Sadiq in order to make up for it.

So, as can be seen from the above, our writers portrayed the self-image of the heroes in their novels in several ways: out of envy, jealousy, slander, fake letters, hanging or imprisonment. At the same time, the writers managed to convincingly portray in the novel that these selfish people fell into the grave they had dug. As a result, the novels depict the dramatic state of the heroes at that time, their emotional experiences are real and impressive, and our writers pay special attention to their artistic expression, the description of the drama of the heart, psychological analysis, which shows the high artistic skills of our writers.

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## CONCLUSION

For less than a quarter of a hundred years, no one has reached the heights that Abdullah Qadiri has risen to, just as no one has been able to reach Alisher Navoi in poetry for five centuries. In Uzbek literature, there is no poet or writer who did not learn from Kadyri's school and was not influenced by his masterpieces. Not only that, but many writers of fraternal nations have also enjoyed the immense talent and high skill of this great word artist.

Abdulla Qodiri not only laid the foundation of the Uzbek novel with his work "Last Days", but also managed to create a beautiful lifelong work that can be among the examples of our classical word art. Abdullah Qadiri came with great preparation to create his novel.

It is known that before the appearance of "Last Days" there was a novel genre not only in the literature of Europe, but also in the literature of a number of Eastern nations. In particular, the translation and publication of George Zaydon's novels from Arabic into the languages of the Turkic peoples gave a serious impetus to the creation of Turkish, Tatar and Azerbaijani novels. Undoubtedly, Abdullah Qadiri was impressed by the novels of George Zaydon. It is no coincidence that the author Sotti Hussein wrote an article in response to an article in the newspaper Sharq Qaqqiqati entitled " Last Days " entitled "Last Days" in which he respectfully mentioned the name of George Zaydon, a teacher from Egyptian fuzala who encouraged himself to write a novel <sup>65</sup>.

Undoubtedly, before writing the first novel in Uzbek literature, Abdullah Kadyri not only studied the examples of the novel genre in the literature of fraternal peoples, but also carefully observed its roots in our national literature. He found such vital roots in such examples of Uzbek folklore as

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<sup>65</sup>See Qadiriy Abdullah. Small works. - T., 1969. - B.193.

"To hiru Zuhra" and in Alisher Navoi's epics such as "Far hod and Shirin", "Layli and Majnun".

Naturally, no work emerges from nowhere or is not born in its entirety in its original form: it is born as an echo of its own creation, the dough in which it rises from the ground. Every true writer is a unique link between his predecessors and successors - the people - filling in, developing and passing on to his descendants what he received from his ancestors. Without such succession, not only literature, but also art and other sciences would not have developed. This cultural world is stable because of such inheritance that our task is to examine its significance in literature.

It can be said that without not only the experience of Oriental and Fabp novels, but also the centuries-old traditions of Uzbek folklore and classical literature, Qadiri and his great works, such as "Last Days", would not have been possible.

Epic "Alpomish", epics of the series "Guro gli", "Oysuluv", "Kuntu g'mish", "To hir and Zuhra", "Layli and Majnun", "Far hod and Shirin", "Bahrom and Gulandom", "Vomi q and Uzro", "Tomaris", "Shiro q", "Siyavush qissasi", "Yusuf alayhissalam qissasi", "Hazrat Ali qissasi", "Abomuslim jangnomasi" and many other folk books, Uzbek folk tales, "Samak ayyor" Although it is inappropriate to compare works such as "Qisasi Rabguziy", epic epics of Navoi and Fuzuli, "Boburnoma" and others to modern novels, they are not only novels and heroes, but also elements of epic imagery. It was impossible not to be influenced by them indirectly and indirectly, not to use these gems in seeing the form and content of his novel. The external portrait of the protagonists and the mental ala-mini drawing reflected the internal conflicts rishi, as well as the language and style of the work, the means of artistic representation, and so on.

Although it does not bear a great social burden, the work is based on the love of Otabek and Silver, the main driving force of the novel is the love

of two lovers - a certain level of adventure, the combination of many features of the national heroes in the image of Otabek. In the novel, the story of Master Alim , although he did not come to Margilan in search of a partner, falls in love with a beautiful woman in a foreign country . passing a thousand and one tests in the way of his love, even facing death, escaping the grip of death at the last moment, and so on, testify to the fact that Qadiri was influenced by "many and good" (Babur) examples of folklore.

are idealized, the image of the writer is embodied in their image , the lovers send letters to each other, fall in love when they see or hear the description of the lover, fidelity to the covenant, perseverance in work, love Thousands of hardships and other romantic-heroic epics in the written literature , first of all, are the influence of the artistic series in the epic epics included in Navoi 's "Khamasa" , which Qadiri used creatively and in accordance with new conditions and new requirements. developed them creatively.

"Last Days" are epic, in which Otabek fights alone against several enemies, spends the night in the grave or is imprisoned (remember Tahir is put in a box (read!)) And others as a result of folklore and classics. The author not only "takes" such "ready" or similar events from these literary sources of his work, but also uses artistic methods such as "secrecy" in them, as well as traditional images such as a cunning old woman. If we compare Majnun and Otabek, Shirin or Layli and Kumush, a number of commonalities between them are particularly striking, as Abdullah Qadiri used the artistic experience in Navoi's works as a tradition.

Of course, Abdullah Qadiri was not only influenced by folk books, but also developed them creatively, combining them with the requirements of realism. Just one example: if the writer could not get out of the influence of folklore , he would have put an end to his work here by reconciling the lovers after Otabek had destroyed his enemies . In doing so, the work took



on the appearance of a short story written in the folk way and did not turn into a novel. But Qadiri did not stop at this point and moved forward. The paint is the influence and demand of innovation, Eastern and Western romance. Some of the traditions left over from the "dirty" periods of the history of our people - the customs of the day, which is one of the ugliest manifestations of them, have covered all the consequences on the basis of realism. Polygamy, puberty, and the fact that young men and women do not have the freedom in their hands, that everything is decided by their parents' opinions and desires, that they are enslaved to idiots, that they are enslaved to lust, and so on, keep the nation in a quagmire. The writer drew the attention of a wide readership to the vices which hindered the development of such a nation, suffocated the will of man, and folded its flying wings, and sounded the alarm that it was impossible to move forward without overcoming them.

The characters created by Abdullah Qadiri in the novel "Last Days" are natural, vivid images of people with complex nature, conflicting destinies, both negative and positive features, but also play an important role in exposing the flaws of the time, the shortcomings of society.

Nourished by the traditions of folklore and written literature, Abdullah Qadiri, who creatively developed them, created masterpieces that could compete with folk books and masterpieces of classical word art. In particular, the author's novels "Last Days" and "Scorpion from Me Hrob" are always loved and read by the people. Along with such works as "Boburnoma", it forms the golden fund of Uzbek artistic culture.

Otabek, Kumushbibi, Anvar, Rano, Yusufbek Haji, Salih Makhdum, Uzbek Oyim, Oftob Oyim, Nigorkhanim and other characters created by Abdullah Qadiri with great talent and mastery are Tomaris, Oysuluv, Rustam, Alpomish, Barchin, Gorogly, Yunus Pari, Tahir, Zuhra, Farhod, Shirin, Layli, Majnun, Bahrom, Abo - enriched the series of heroes such as

Muslim.

Abdullah Qadiri's methods of describing life and creating a national character are very diverse , and the language of his works is unique. The novel "Last Days" has a special place in the history of our literature, as it consistently continues the epic traditions initiated by Alisher Navoi in Uzbek literature and brings it to a new, higher level.

As long as the people live, as long as literature lives, the works and heroes created by Abdullah Qadiri serve to enrich the spirituality of the children of the nation, cultivate their aesthetic taste, educate and beautify their character, increase their artistic level and pleasure, inspire them to good deeds. to be always valiant in the interests of the motherland and the people, if necessary, inspires to show examples of selflessness and heroism. The great mission of these works and the eternity of Abdullah Qadiri are defined in the same way.

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