



INTERPRETATION OF NATIONAL CHARACTERS IN THE NOVEL "UTGAN KUNLAR" BY ABDULLA QADIRI

Sabirdinov Akbar Gafurovich

*Associate Professor, Department of Literary Studies, Doctor of philological Sciences (DSc),
Fergana State University*

ANNOTATION

In the article explores the manifestation of Abdulla Qadiri in the cards, which reflected the image, character, instant state and actions of the national hero and personages in the novel "Utgan kunlar". The writer's skill in ensuring image compactness, expression viability, interpretation accuracy is illuminated.

KEY WORDS: *novel, skill, scene, hero and personage, character, interpretation and image, status and action.*

INTRODUCTION

The article aims to study the skills of Abdulla Qadiri to create national images and characters in the novel "Utgan kunlar". The writer creates vivid, vital, touching heroes through the means of instant images, circumstances, behavior of the heroes, they reveal the nationality of their character. As a result, the interpretation and interior of the heroes are ravaged in harmony. It turns out that the writer's unique style of expression in the use of the word compactly, selectively.

The famous French writer Andre Morua wrote in his article "Honore de Balzac" that the most important feature of Balzac's work is that he not only left us many novels, but that his novels are the history of an entire society. The people involved in his works are doctors, lawyers, statesmen, merchants, usurers, noble women, satans, who move from volume to volume. This makes the universe created by Balzac more bubbly and more reliable. However, when Balzac began to write his first works, he had not yet devised a plan for his future glorious epic."^[1]

The novel of Abdulla Qadiri "Utgan kunlar", as he himself pointed out "... the most dirty, black days of our history, from the past, from the future "Khan times", is considered an informative work. The creation of this masterpiece has been almost a century, and still amazes the people of science, the broad masses of readers with its excellent content and form, unique images and personages, thorough plot and composition, distinctive visual expressions and tools, high artistry and language construction.

Each episode, instant situations arising from the sensitive pen of Abdulla Qadiri, arise on the basis of visual means and expressions, the essence of the work, the interpretation of the characters, as well as the fulfillment of a certain ideological, artistic and aesthetic task are served. Creative finds in the novel, various details that are the product of vital observations play an important role in the integrity of the image in the images of the hero and the personages.

Abdulla Qadiri eastren, the master of creating national images and characters, creates unique heroes who are brought up on the basis of morality. They face, think, whether positive or negative, as a child of the nation of their time. Opinions about the main heroes go to the interpretation sometimes through the description of other personages, and the holistic lines of the inner and outer portrait are manifested. For example, if the son of Yusufbek Haji, one of the famous nobles of Tashkent, who listened to the opinion of Otabek, came to the conclusion that the Ziyu shohigi is "the child of his father", then Akram Haji" let his life be long, he is the most intelligent among our young men...", "If I had the hand to raise the Khan, I would have raised the Otabek by the hand..."he will evaluate. Mirzakarim qutidor said "as long as God has given everything", "as long as the Otabek is a guy worthy of Khan's daughter ", "if the bridegroom is so...", "I would consider myself one of the happiest fathers if I could achieve the honor of making a young man a son like Otabek."

The Ziyu shohigi about Homid, who is famous for his nickname "khotinboz" and not for his wealth, explains that "our Homidboy is a wounded man for



such shading remarks," and his wives say, "If he died in Kokand, would we feel sorry for the dead dogs?". Hasanali described Homid as "a dark-skinned young man."

This is how the writer consistently informs about a particular hero and the stable aspects of his character through the speech of other personages.

In the "Chaqimchilik" chapter of the novel, the state of Homid, who decided to lead a scoundrel over the Otabek and Mirzakarim qutidor, "in the same time was seen signs of savagery, the predator of his tone, the brutality that was put on the attack of a sinner. In each case was ul tracks plans, even if not some of the good roads to a revelation. In the end, irony was seen on his face, but he made an act as if he had put it up to something, and he jumped up and took his dirty handkerchief in the pile and went out into the yard,"[2,50] expressed in the way.

The writer points out that through the interpretation of the dirty in the pile, Homid was engaged in carrying out dirty work. The status of "sinners" who were shocked by the sins of the Uttaboy qushbegi, which had been laid upon them, was "when Otabek was strangled, and the qutidor began to tremble from malaria"[2, 59].

It becomes clear that the release of the "culprits" caused by the letter of Yusufbek Haji, who brought Kumushbibi, sent from Tashkent to Otabek. And the situation of the qurboshi, who is a partner of Homid, is reflected in the way "the qurboshi also sat down on the left side of the qushbegi, where he as did not lost his bag, going to the top of the Kumush"[2,79].

In a number of images in the novel, such as Yusufbek Haji, Mirzakarim qutidor, Uzbek oyim, Oftob oyim, Otabek, Kumush, Hasanali, Zaynab, master Alim, Saodat, we see high samples of eastern morality. This is the result of Abdulla Qadiri's long observation and quest for character creation. For example, when the Ziyoy shohigi and Hasanali realize that they do not give their lonely daughters to a stranger and do not send them to Tashkent, Mirzakarim qutidor with fair comes to the matchmaker. Mirzakarim qutidor, in turn, is also ashamed not to tell the "thin" matchmakers of the rejection answer. This situation was "Unharmful for the good of the Qutidor. Not only in the qutidor, but also the matchmakers were unharmful. To the subtleties of the matter, the three were also understandable and therefore went to a deep silence as if making an alliance"[2, 34].

The second family built on the surface of the obligation, the Otabek, who became an "inanimate statue" under the Zaynab, the young bride-Zaynab, who in the hope of loving the Otabek, embarrassed by the cold attitude of the groom to the bride, the cases of the Uzbek oyim are reflected in the follows:

"Having written on the table, lunch came tea. He threw bread into the bowl of Uzbek oyim and waited for his bride, that is, at the door. When the bride saw through the door, she put her son looking as if he had said "Resist". Seventeen youth, hundred of grayness, snow-white face, average beauty. Zaynab came to the table by pressing one by one with his mother's - in - law wishes and dignified modesty. After the permission of the mother-in-law to "sit", and sit, without making a sound, strangling. In the eyes of Uzbek oyim in his son. If the son had been eating bread mules for tea. Although one or two looked at your son frowned upon again, he was forced to solidify the word on him after he could not meet his eye:

- Your charla did not even become, if you go and see your father-in-law. Or can you see without charla?

Zaynab was able to sew her eyes to her husband. Otabek cool replied to her mother:

- I can see... - he said and looked with smile to Zaynab. Zaynab was also laughing. This little smile calmed Uzbek oyim again. But stressing with reason in the competition, again entered the boyag silence. Separating the secret from the inheritance of his son, the deceased mother again fell in pain wildly. Zaynab's eye often went down to the scallops, when he was drinking tea... In this case, the Uzbek oyim ate constipation, did not know the taste of the bite of the food, in short, the sitting was literally without salt and meaningless fur"[2, 126-127].

Above, Uzbek oyim, who began to understand the tragedy that followed his work, which he was doing without any effort to prevent, was portrayed as an artist in his own oil, in which he was embarrassed by the situation in which he was being fried, and in which he was doing false things to each other. "Each episode of Abdulla Qadiri's miraculous pen serves the content and essence of the work, the interpretation of the characters, as well as the fulfillment of a certain ideological, artistic and aesthetic task"[3,68].

The writer consistently interprets during the events of the novel that the mutual disputes between the khanates, as well as the killing of innocent people as a result of this, the atrocities in the country eventually led to the invasion of Turkistan by Tsarist Russia. Through the terrible image of the heads taken during the siege of Tashkent, the main ideological paphos of the work is expressed in a peculiar way: "three to four hundred people are a top, fixed from the head. Long beards that come to the crow, the head of the got sparse hair, roaring faces, the groin beeps, the place of the brunette without half-open cowards a whiteness crow eyes darken to the world and the same life as the curse. Especially one head, probably not even twenty years have passed, has not



yet come out. The diet darkens as if looking for someone with half-open eyes between the dark eyebrows... Although the white teeth within the semi-open irises bite the tongue, the fur is "regret" readable "for being born in the same blind people in the same marriage[2, 64]. This image also shows that the writer is well aware of the "Boburnoma" and is affected by it. Also, the writer hid in the text of the above image that the basir situation of the people, which was an audience to the sad situation of Turkistan, which became a colony of the shuro government after Tsarist Russia, influenced by its ideology, was still going on.

As professor Umarali Normatov correctly pointed out, "Utgan kunlar" stand alongside rare examples of world realistic literature in terms of the subtle, skilful artistic research and analysis of mystery-magic puzzles" [4, 120].

Well, in the novel "Utgan kunlar", the hero and personages constantly manifest their national identity in terms of appearance and saja. In particular, the writer provides for the uniqueness of the appearance and character of the heroes through vital, live paintings. On the eve of the Tsarist Russia invasion, the Turkestan landscape, the customs of people, the lifestyle, the social life, the method of administration that is turning to decline, the reader is brought to the management environment. There is no doubt that the work enriches the spirituality of many generations, while the treasure trove of meaning, full of enchantments

REFERENCES

1. *Жаҳон адаблари адабиёт ҳақида (Озод Шарафиддинов таржималари) – Тошкент: Маънавият, 2010.*
2. *Абдулла Қодирӣ. Танланган асарлар. – Тошкент: "Шарқ", 2018.*
3. *Сабирдинов А. Маънавият ва маърифат чашичалари. –Тошкент: "Академнашр", 2016.*
4. *Норматов У. Қодирӣ мўъжизаси. – Тошкент: "Ўзбекистон", 2010.*