

ATTITUDE TO THE HISTORICAL PROCESS IN ABDULLA KADIRIY'S WORKS**Makhliyo Umarova**

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ANNOTATION

This article deals information with the historical and realistic works of the founder of Uzbek National prose, a journalist, a linguist and a translator Abdulla Kadiriyy. Kadiriyy's novel "Bygone days" has as its setting a period of history and that attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity. His works, imbued with the ideas of Jadidism, have been loved and read by the people for centuries and have enriched their fans spiritually. In each of his works, the writer speaks about the plight of the people, urges the nation to wake up, to think.

Key words: *nation, historical novel, jadids, spirituality, artistic form, period, identity.*

INTRODUCTION

We know that a historical novel is a novel built on a historical plot, which reproduces in artistic form an era, a certain period of history. The influence of Kadiriyy's novels "Bygone days" and "Scorpion from the Altar" on the spirituality of the Uzbek nation, the rise of artistic and aesthetic thinking shows how Abdulla Kadiriyy served the nation and the homeland. One of the blessings of our independence is that we have the opportunity to understand and reveal the true nature of the works of these Jadids. Every nation is proud of its national writer and wants to introduce his works to the whole world. Abdullah Kadiriyy's novels "Bygone days" and "Scorpion from the Altar", which are the pride and glory of the Uzbek people, are truly worthy of pride. Many Uzbek scholars have done scientific work on these works, and have written works of art and pamphlets inspired by these works. In particular, the epic genre-novel of literature has been very convenient in generalizing historical events.

MAIN PART

The author explains that writing Kadiriyy's novel "Bygone Days" was inspired by historical events told by the author's father: "These memories awakened my interest in history. Then I came across many sources of history books of our time. As soon as I picked up the pen, I had the urge to create a larger piece based on Western novels from that past, and I had so many historical events in my head as if they were hot and haunted me. However, I could not imagine how to present these events on a piece of paper. I thought and searched for a long time". [3;63] These lines are the first lines of those famous "Bygone Days" that we all remember. The great Uzbek writer, master of detective novels Tahir Malik deeply understands and analyzes the essence of this scene. According to him, the year and month mentioned in the passage correspond to February 1848. This period was the time of the Russian invasion of Turkestan.

Another characteristic feature of "Bygone Days" is that the events responsible for the creative imagination of the writer, the woven images are cleverly intertwined with historical events, historical figures. Otabek, with historical figures, adventures, which are considered to be the fruit of the author's imagination with the events that took place in history. The difference between woven heroes like Kumush and Kutidor is imperceptible. [4;44]

The leading characters of the novel are Otabek. Yusufbek Haji, the fate of Kumush in the middle of the last century in the country - important historical events in Tashkent and Kokand (conflict between the Kokand

khanate and the Tashkent principality, the uprising in Tashkent, the Kipchak massacre, etc.), Khudoyorkhan, Musulmonqul, Azizbek (Aziz bacha), Normuhammad kushbegi, In connection with historical figures such as Kanoatshah, on the one hand, increases the enlightenment value of the work, on the other hand, its historicity, and therefore, deepens the realistic features.[4;44]

Most importantly, the heroes of Abdulla Kadiri often reveal their inner world, their souls through their speeches, express themselves. This characterizes both the work and the state of the hero. Another important point is that Abdulla Kadiri does not chase historical facts like Jurji Zaydon. There are so many different opinions about the main meaning and pathos of "Bygone Days". Among them, it is widely believed that the novel is based on the interpretation of romantic and family conflicts. It is no coincidence that the German translation of the novel is called "Lovers from Tashkent".[5;33] However, it should be noted that in Abdullah Kadyri's novel, as in the works of Jurji Zaydon, history does not rule over the novel, but the novel dominates over history. Abdullah Kadiri's innovation is that he approaches history not as a historian-chronicler like his teacher, but as a creator, an artist. He does not count history, but shows it, but expresses it. Most importantly, the heroes of Abdullah Kadiri often reveal their inner world, their souls through their speeches, express themselves. This characterizes both the work and the state of the hero. Another important point is that Abdullah Kadiri does not follow historical facts like Jurji Zaydon. He is able to connect his heroes with nature and society at the same time. At the same time, the "historical" person included in the work is taken to the house, "office", embodied in a robe and hat, and, more importantly, Kadiri draws not only the character and condition of the heroes of each work, but also landscapes. The event described in the case serves to reveal and fill the inner mental state of the protagonist in those conditions.

The novels "Bygone Days" and "Scorpion from the Altar" became the favorite works of thousands of Uzbek readers. Kazakh, Turkmen, Azerbaijani, Kyrgyz, Uyghur, and Tatar writers were influenced by these novels, which showed the life of the Uzbek people in a very real and interesting way, and translated them into their own languages in the 1920s. In the creative maturity of such famous writers as Mukhtor Avezov, Sobit Mukanov, Berdi Kerboboev, Khidir Deryaev, Jalol Ikromiy, Tugulbek Sidiqbekov, the works of A. Kadyri serve as a school of creative impulse and mastery.[2;189] The reader anticipates the events of the "past days" with some kind of inner feeling. However, the writer does not immediately introduce it to the reader, he keeps it a secret. Sometimes it hides the continuation or ending of an event: but in relation to an event, the reader does not yet know that, the writer points to certain changes in the psyche of the protagonist. Especially in the chapters describing the love between Otabek and Kumush and their wedding, the story of Otabek's two easy escapes from the hands of the executioner, the writer's skill with all its charm fascinates and amazes the reader.

It is known from history that by the end of 1917, Uzbek intellectuals, Turkestan Jadids, who believed in the promises of the Bolshevik regime, established the Turkestan Autonomy and established it first in Tashkent and then in Kokand. Unfortunately, the Soviet government, with its troops and cavalry representatives of the Dashnak Smoke Party, drowned the Kokand Autonomy in bloodshed. The History of Uzbekistan reports: "The forcible establishment of Soviet power in Turkestan and the bloody destruction of Turkestan's autonomy by armed forces led to the rise of mass protests against the new government in the region." [1;57] What tormented the writer was that this massacre was caused not only by foreign soldiers, but also by those who came from our own people. As a result, the nation was divided and a civil war broke out. On the one hand, the Soviet

government was occupied by the masses, who later became known as the "invaders," and on the other hand, by the "red soldiers." In this way the people began to destroy each other. As a result of such wars, according to historical facts, by 1921, as a result of the civil war, 1 million 350 thousand civilians of Turkestan were killed. It was impossible for Abdullah Kadiri not to see all this, not to feel sorry for them. In his view, history was reviving. That is why he remembered the khan's times and remembered that the people killed each other in the same way, and chose the material of the novel from the khan's time.

As conclusion, we can say that heroes of Abdulla Kadiri often reveal their inner world, their souls through their speeches, express themselves. This characterizes both the work and the state of the hero. Another important point is that Abdulla Kadiri does not follow historical facts like Jurji Zaydon. He does not burn, but follows the path of reconciling the text with the historical fact, which always justifies itself.

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