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Talent - Age – Ideology (A look at the works of A. Qodiriy, M. Sholokhov and Tagay Murod)

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Abstract: This article analyzes the diversity of nature with human spiritual experiences on the example of Kadyri's novels "Last Days" and M. Sholokhov's "Peaceful Don". Togay Murad, who witnessed the policies of the dictatorial Soviet regime and suffered as much as his mentors, was analyzed for his views on ideological attacks.**Keywords:** Talent, First Novel, Nation, "Last Days", "Peaceful Don", Folk Pain, Heroic Spirit.**Citation**Khidirova, M. R. (2021). Talent - Age – Ideology (A look at the works of A. Qodiriy, M. Sholokhov and Tagay Murod). *Indiana Journal of Arts & Literature*, 3(2), 1-4.**Copyright © 2021 The Author(s):** This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International License (CC BY-NC 4.0).**INTRODUCTION**

During the dictatorial Soviet regime, our rich history and literature were not objectively studied and valued. Motives also contribute to a deeper understanding of the deep roots of Islamic enlightenment and belief ideas. In this regard, it is expedient to reflect more broadly on the fact that the works of Abdullah Kadyri and the images in them are connected with the state, future and destiny of our nation.

THE MAIN FINDINGS AND RESULTS

As noted by well-known writers and literary critics, M. Sheverdin's ominous article was published in the days when our people loved to read "Last Days", written for our intelligent people, where international assessment and interpretation, analysis of psychological conditions are a priority: "The first Uzbek novel, Kadyri's novel, is ideologically alien to us ... it promotes the old custom, the Qur'an, the past, the 'noble antiquity'. The negative aspects of "Last Days" cannot be justified even by its great artistic value". [1, pp. 88-96] Such a nihilistic attitude was an abominable manifestation not only of Abdullah Kadyri's work, but also of the cruel policies and atrocities of our regime, our nation, our religion and our cultural heritage.

A. Kadyri was able to see the future of our nation in reading and science. He said 100 years ago in his works "A decision for my nation" that the way to get

rid of ignorance of our people and country is science and enlightenment. It is also important today that Yusufbek Haji, master Alim, Safar Bozchi and Obid Ketmon, who read Daloyir with white hair and beard, imagined their dreams in the future with their enlightened young people like Anvar and Rano, Otabek and Kumush. It is true that the writer has always cared for the future of our nation and has remained steadfast in his lofty ideals and beliefs, and that his great eloquence, as described by Kahhor, was the "Emir of Writers" [2,78]. First of all, Kadyri's great eloquence is that these novels are still unparalleled masterpieces in terms of the original nature of the Uzbek people, their deep thinking, spiritual world, and how vividly and truthfully depicted their national identity. These 114-chapter novels, the product of Kadyri's high literary and aesthetic thinking and observation, which he considered the Holy Qur'an to be his life program, still serve as a school of artistic skills and creative lessons not only for Uzbek writers, but also for many national literary figures. The pain of the nation and the people, the dreamy need of the nation and the people were above all for Abdullah Kadyri. A native epic writer (Oybek), Kadyri's appeal to the novel genre, which is an entirely new genre for centuries-old Uzbek literature, can be explained, first of all, by this spiritual need. Many great writers and famous literary thinkers have proudly and joyfully acknowledged that Kadyri's novels "Last Days" and "Scorpion from the Altar" have become a great event in the history of world literature - a unique artistic discovery. raises the level, honor and dignity of our nation to a new level.

Although these novels are, in the humble words of the author, the first experience, they still amaze readers with their ideological and artistic perfection, deep populism and bright nationalism, which fully meet the highest standards and requirements of the hour. Abdullah Kadyri His novels of the 1920s appeared as if they had suddenly appeared in the flat desert, like the Pamir mountains (Mukhtor Avezov). This is a real recognition that Kadyri is a true innovator. A. Kadyri's creative activity lasted only 20 years.

This short opportunity also takes place in a very sharp and complex period, under constant persecution and oppression, under threats, in unequal struggles for truth and goodness. In the 20s and 30s, when the first volume of the famous writer M. Sholokhov's novel "Peaceful Don" was published, which attracted the attention of great teachers such as M. Gorky, and his creative flight was growing, the dark clouds in the head of A. Kadyri became thicker. "I am not a young man who says 'ix', even if he is behind the truth", he wrote in his first unjust imprisonment in 1926 by the dictatorship. In these courageous and sincere words, as the sun reflected in the drop, it can be said that even in those tragic days, the heroic image of our great writer as a great person and a writer was vividly embodied in all its glory.

Here we focus on one aspect of his unparalleled skill, which is evident in the writer's novels — the depiction of nature and man.

If we take a closer look at the examples of world literature, we will be amazed that the images of the human psyche and nature are as complex and diverse as life itself. The fact that the changes in the lives of the heroes, the twists and turns in their destinies, or even the tragedies, are expressed, first of all, in an integral way with nature, does not require proof that it is a priority of world literature.

The great skill of depicting the heroes of the work and the harmony and diversity of nature with human spiritual experiences can be seen in the novels "Last Days" by Kadyri and "Peaceful Don" by M. Sholokhov. Well-known writers and literary critics have also observed the special role and importance of the landscape in the true expression of the psychological experiences of the protagonists of the novels - Otabek and Kumush, Gregory and Aksinya. We refer to the text of these novels to show more broadly how meaningful and colorful the depiction of artistic psychology, the human psyche, and nature can be.

Suffice it to consider only one example of the unique word art, which is a radiant side of the world of A. Kadyri art and can serve as a unique school of skill for other writers.

At the end of the novel "Last Days" the following description is given: "A year later Otabek came to Tashkent with Olim. Haji and my Uzbek mother did not open their mouths and resent him. He was like a guest. He did not speak openly with his father and mother. He stayed in Tashkent with Usta Olim for about a week, and the last night he was alone near the Silver tomb. It was clear last night. The graveyard was quiet, and the sound of the Qur'an could be heard in the distance. The owls perched on the branches of two maple trees, Otabek kneeling by the tomb, and the high, low tombs were like somi for this recitation. The verses of the Qur'an flowed heavily in the graveyard. The tears of the young man who knelt by the grave also flowed with the verses of the Qur'an.

An hour later the reading stopped. Exhausted, Otabek stood on his feet and, seeing the half-naked shadow behind him, took a few steps towards the grave ... "[p. 4,450].

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In the first version of the novel, the Silver tomb is inscribed with two verses by the famous Azeri poet Fuzuli: This poem also shed light on the hero's psyche, albeit in a general way, in a mystical interpretation. But at the suggestion of readers, in the next version of the novel, instead of this inscription, the poem written by the author himself, that is, the epitaph, is inscribed on the Silver tomb:

Ayo charx, you have created more oppression,
My eyes are young, my tongue is screaming.
You broke my life lolazoridin,
You burned my soul, my smile. [6,449-p]

In order to show that Kadyri's novels are "a true artistic peak in our literature" (S. Meliev), it is appropriate to compare it with the image of the burial of Gregory Aksin in the novel "Peaceful Don", recognized as one of the masterpieces of Russian and world literature. After all, even in these images there is a high ideological and artistic commonality. "Aksin, near Tongotar, died at the hands of Gregory. He did not regain consciousness until he lost consciousness. Gregory kissed her blood-stained shorts, his cold lips, and laid them down carefully on the green. then he sank down, drew his sword from its sheath, and began to dig the lahad ... it took a long time to dig the grave around his waist.

Gregory buried his Aksinya in the morning as the sun spread. Inside the tomb, he placed his pale, lifeless hands in the shape of an idol on his lifeless chest, and covered his face with a handkerchief so that dust would not enter his eyes, which were frozen as he looked up at the sky. As Gregory said goodbye to him, he was adamant that the loss would not last long. He covered the yellow damp earth with his palms, then knelt by the grave, bowed his head, and stood for a long time, swaying in the ox. There was no need to hurry anymore. All hopes were dashed. The sun was rising over the jar through the dust that Garmisel had lifted. His rays shone Gregory's white hair like silver, his face as white as a corpse, his face frozen in terror. Gregory looked up as if he had just woken up from a deep sleep, and saw the black rim of the bright sun dazzling the black sky "[p. 7,551].

"Peaceful Don" was recognized not only in twentieth-century Soviet literature, but also around the world as an unparalleled monumental work after Tolstoy's epic "War and Peace" in all Soviet criticism and literary criticism. Phrases and details in the text of the work, such as "black disk solntsa" (black circle of the sun), were praised as unique artistic discoveries in world prose. The novel has been translated into dozens of foreign languages, a series of feature films and radio productions have been created. The author Sholokhov was awarded the State Prize and the highest award of the Soviet government - the Lenin Prize, as well as the title of Hero of Labor and the Nobel Prize. However, Kadyri, the author of the first Uzbek novel, created with such mastery, who started the Uzbek novel in the history of world literature and can meet the highest standards of European novels in all respects, suffered unimaginable suffering, humiliation and torture. -the humiliations did not remain and he was eventually brutally executed. It was another horrible celebration of the tyranny and depravity of the dictatorial regime.

The fate of writers in world literature, in particular, such as Kadyri and Sholokhov, testifies to the fact that talent is natural, innate, and its development, its originality as an innovator depends on many objective and subjective conditions and factors. Let us imagine the attitude to literature and art, the personality of the poet and writer, talent and his destiny in the former Soviet era, and the environment in which our great generation lived and worked. For there is no doubt that their creativity and radiant imagery have served as a lofty example for the younger literary generation. In this regard, the following painful memories of the famous writer O. Yakubov about the literary environment of the 50s and 60s help us to understand the complexity of the period of Abdulla Aripov and Tagay Murad, who later began their careers: "Our generation" says O. Yakubov, "is in a situation where the so-called non-conflict, non-literary views, the so-called socialist realism, which restricts thinking and

is now known to be false, are still in a state of Stalinist repression and bloodshed". came in, the negative impact of this on creativity is still being felt. In this sense, I would like to call A. Aripov and his generation a relatively happy predecessor, although they later experienced certain difficulties due to the demands of the literary environment. When they began their work, the socio-political situation was relatively mild, and the spring breezes began to be fresh and hopeful ... [8,4-p].

It is no coincidence that O. Yakubov, a brilliant representative of the middle generation of Uzbek literature of the twentieth century, repeatedly uses the word "relative". This is because E. Vakhidov, A. Aripov, who entered the world of literature with their own voices, were not executed like the Jadids, or were imprisoned for many years and exiled to distant lands like Shaykhzoda, Mirtemir, Shuhrat, S. Ahmad. though not, but they, too, have not escaped the dangerous oppression, the prohibitions, of the tyrannical regime.

"... If I count my sorrows one by one,
The dead pharaohs will jump ..."

Here is an example of a biographical poem, which reflects the indelible traces of grief and injustice that befell our famous poet A. Aripov, a member of a generation called the relatively happy predecessor.

In the same way, E. Vahid's words "We lived in a time when it was difficult to tell the truth" can be repeated not only by his peers, but also by many talented writers who entered the field of literature ten or fifteen years later. was. Because in the Soviet era, even in the field of literature and art, there was no real freedom of creation, freedom of thought. Let's turn to the evidence. For example, M. Sholokhov, who was recognized as a leader of former Soviet writers and was awarded with almost all the highest awards of the dictatorial state, wrote: "We write by the order of our hearts. And our heart belongs to the whole party and the people" he said. Let's take a closer look at the meaning of these words of a world-famous writer like Sholokhov from the most influential rostrum. First of all, it is possible to understand how a person who is the flower of this enlightened world - whether he is a creative person or an ordinary person - belongs to the party of the heart.

It would be appropriate to continue our reflections with the uniquely meaningful thoughts of the great writer A. Kahhor, who is known for his honesty and courage, who has suffered a lot and has won the respect of many young talents. The following brief notes in the author's side notebook also reflect a vital wisdom as well as a deep pain: Doesn't teach pilots ...

The writer is taught to write like this, like this summer ... Hundreds of religious writers, including young writers such as T. Murad, could have signed A. Kahhor's regrettable words under the tyrannical policy

of the dictatorial regime. Because Sholokhov's lofty words, which turned into party slogans, contradicted the nature and essence of the supreme human being. After all, the heart belongs not to a person, but to the person himself. As Islamic enlightenment teaches, the human heart is the view of Allah.

A. Kahhor's famous statement in 1967, "I am not a soldier who shakes his head when he sees the leader of the party, but a conscious member", which was in stark contrast to Sholokhov's "strangely popular" views, became a "flag" for ideologues. It is no exaggeration to say that it spread faster than his words and resonated even stronger than them. Contemporaries and great literary critics testify that A. Kahhor not only survived, but also for many years after his death, both openly and secretly, both politically and ideologically.

Tagay Murad, who witnessed firsthand the policies and ideological pressures of the dictatorial Soviet regime and suffered as much as his mentors, can be regarded as a kind of moral courage in his prophetic remarks against the policies of the ruling party and its ideological attacks. "Socialism was a fake, a false system", he said. In the era of socialist realism, the writer was truly tortured, humiliated, oppressed, and framed himself. He felt in a cage and created. The bird in the cage saw the example day. He was called an anti-Soviet, a dissident, a sly thinker ... Writers became slaves to socialist realism, puppets. For the writer, socialism defined good and evil. He even appointed it with special party orders, party programs ... [pp. 10,92-93].

Tagay Murad, who was as loyal to his country as his ancestors, did not play the drums of false and ominous socialism, and, as artists like Vafo Fayzullo proudly said, "did not flatter the time, the system". The young writer chose the path of his great predecessors - Kadyri, Cholpon, Oybek and Kahhor, as he dreamed. He was able to stand firm against the iron molds of socialism, the party orders, and wrote what he wanted. After all, the only symbolic advantage of human beings

over other beings is that they were created by Allah voluntarily. Togay Murad's works are in his heart. He examines the state of that mind. [11,193-b] This confession can be made the epigraph of all Murad's creative activity and all his works. The author's confession about the literary and creative process is also noteworthy in terms of the common program and work of such great poets and writers as Abdullah Kadyri and Kahhor.

CONCLUSION

Therefore, it should not be forgotten that it is the responsibility of future generations to creatively continue their creative achievements, high art in the field of literary language and exemplary experience in the use of the vernacular.

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