



Writer In Memory Of His Contemporaries And In The Eternal Honor

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ABSTRACT

This article covers the difficult life and career of the great writer, the founder of Uzbek novels Abdullah Qadiri, his experiences, the warm words of contemporary poets and writers about the writer, the author's multifaceted work and other information.

KEYWORDS

Abdullah Qadiri, writer, creation, novel, short story, storyteller, writer, comic book, literacy, Qadiri style, academic style.

INTRODUCTION

Abdullah Qadiri... ..is not a great writer, he is a great writer who started the Uzbek novel, writing complete works of modern literature, even when measured by the gas of European literature. His novels "Last Days", "Scorpion from the Altar", and many other humorous works were very popular among the people,

reaching every Uzbek family, even non-literate families.

We know that the Uzbek folklore and written literature have many national heroes and symbols of love. Alpomish and Barchinoy, Farhod and Shirin, Layli and Majnun, Bahrom

and Dilorom, among their characters today are true lovers such as Otabek and Kumush, Anvar and Rano, Shirak, Tomaris, Rustam and other national heroes, Yusufbek Haji, Otabek, Images like Anwar emerged. Abdulla Kadyri, a true son of the Uzbek people, played a significant role in the birth of such heroes.

Literature is an artistic reflection of life. Qadiri skillfully creates this image in his works. Through his novels "Last Days" and "Scorpion from the Altar", the writer created a unique school in Uzbek literature, in the development of this genre. Abdullah Qadiri's works are exciting and attractive, immersing him in the web of hearts. , what makes it an eternal song in human language is the writer's unique character and unique style. Qadiri's style was, in a sense, the academic style of his time. After all, in his works he defined the national traditions of our people, historical days, the tenacity of our girls and boys, modesty, concern, patriotism, devotion to the family, the freedom of the nation as the main idea of his work, reflecting the national spirit. Which academic do you think is inferior to a writer who has captured the hearts of not only our people but also other nations with his works?

MAIN PART

Abdullah Qadiri was born on April 10, 1894 in Tashkent to a family of gardeners. He studied first at a Muslim school, then at a Russian school and at the Abulqasim Sheikh Madrasa. He is studying literature in Moscow. After the October 1917 coup, he became active in public life as the head of the Old City Food Committee, editor of the Ozik Ishlari newspaper, head of the trade union council, and one of the organizers of the Mushtum magazine. His works are published in the

periodicals with dozens of secret signatures, such as Julqunboy, Ju-boy, Dumbulboy, Dumbulnisa, Kalvak Mahzum, Toshpolat tajang, Ovsar. In 1914, Abdullah Qodiri married the daughter of Rahbarnisa Rasulmuhammadboy. They had children named Nazifa (1916), Habibulla (1918), Adiba (1924), Mas'ud (1928) and Anisa (1928). The author enriches his knowledge by studying Russian, Arabic, Persian, Turkish languages and deep reading of East-West literature. From 1916 to 1917 he studied at the Abulakasim Madrasa, and then at the Russian-style school. The author works in various newspapers and magazines. According to Habibullah Qadiri, Qadiri wrote about 300 articles between 1919 and 1925. "Qadiri's philosophical speeches are, first of all, a historical document of that period, a chronicle of his time, the writer's attitude to the socio-political events of those years, everyday events, life problems, riddles, the voice of the heart, the writer's house, spiritual pursuits, joy in the heart. and his worries, original ideas, and expressions of advice are, in short, highly esteemed as documents of the writer's spiritual biography, "writes U.Normatov, a literary scholar.

Abdullah Qadiri lived for forty-four years. For the past twenty years, he has been actively involved in social work and art. The last twenty years have been full of hardships, struggles, turmoil and threats. Fate did not spare him either. From an early age, he experienced cruelty, worked at someone's door, and had to live with the strength of his hands and the skin of his forehead. Due to his efforts, he became one of the leading intellectuals and writers of his time. With his unique talent and unparalleled courage, this brilliant figure has left a bright mark in the history of culture and literature of our people, created unique novels

that have entered a radically new stage in the development of our centuries-old national literature. He once again showed the charm of the Uzbek language through his works. Speaking about the richness of our language, the writer says: "Uzbek is not a poor language, but those who call Uzbek poor are poor. Let them not turn their ignorance into Uzbek. " Usually when we study the life and work of Abdullah Qadiri, for some reason, the appearance and character of the writer are of interest to the reader. We want to know the author, the family, the children, the friends, the creative process, the way we look. Every time I read *The Last Days* and *The Scorpion* from the Altar, I feel that the image of Otabek and Anwar in these works depends on the personality of Abdullah Qadiri. Otabek's stature, dark eyebrows, politeness, care for the nation, for the people, zeal for the peace of the country, the people's call for solidarity, shyness, thoughtfulness, honesty, Anwar's inquisitiveness, poverty I also see in Abdullah Qadiri such qualities as being a pillar of human suffering, gardening, floriculture, and giving short answers to the questions of Yusufbek Haji. It is as if the writer has drawn a portrait of the main characters with his pen from his appearance and actions. As proof of this, we will focus on the thoughts of the author's son, Habibullah Qadiri, about his father.

Abdullah Qadiri is of medium height, broad-shouldered and black. Faces are rounded, long dark hair smoothly combed, broad forehead, black flat eyebrows, narrower, attractive black eyes, always as far-sighted as possible, nose wings slightly stretched, short black mustache, lips in thin-thick range, bottom his jaws were inconspicuously wide, and his chin was from the apex. black spots were visible on the face, forehead, and nose, although rare. At the time

of creation, he was nervous, humane, and did not even like the sound outside. At that time, we tried not to disturb him, we were afraid of him, and we walked slowly. If necessary, we had to know his thoughts, and the answer was immediate. they would raise their heads when they had reached a certain point:

-What did you say?

When the word was repeated, they would give a short "yes" or "no" answer and be re-employed.

The author's creative activity was mainly in the winter. Abdullah Qadiri himself loved to create in the winter, next to sandals. Not to mention some of his articles, his almost interesting works were written next to hot sandals in the winter days. In the summer, he took care of gardening, farming, planning vacations, traveling, and gathering information for his new works. "I can't write in the summer," Kadyri said. In the heat, my brain "boils"... " In the summer months, it was a little difficult to hold a pencil. But in such cases, Qadiri can find the strength and energy to force himself to sit on a chair, to create, to write more. "He (A.Qodiri) sits and reads seriously, as if at work, as if listening to a ghost outside, staring into the distant spot with his sharp eyes and directing all his energy to thinking. they were in a hurry to record the waves of thought that had been pouring down the bullet on paper as quickly as possible. He wrote so fast and so fast that it was no exaggeration to say that the writing was at the speed of a stenographer. "You can easily hear the pen moving on the paper," knocking "point battles, if the door is open, from an adjoining room or through an open window in the yard," said Kadyri. As for the rooms of creation: "Twelve wooden,

elegant, sunny, separate, quiet house, with doors, windows, open ceilings, Chinese shelves, samovar, teapot, a row of floral panis put; bowl piles, trays dialed in layers; There are khan satin beds, blankets, and bedspreads on the walls; there is a house with a carpet on a long wall, a large floral carpet on the floor, and dozens of ink pens made of three long papers on the house. tobacco, ashtrays, sandals in a peculiar order. Along with the papers, there is a large cover book, including many numbered papers. When Qadiri goes somewhere to collect resources for travel, travel, festivals, or creative work, he usually carries this notebook. They quickly recorded the information they needed. "After Qadiri's arrest, of course, this manuscript was destroyed along with all the manuscripts." The writer's main agenda started early in the morning. After a few breakfasts in the morning and conversations with family members, they work for another three to four hours, take short breaks, do housework, do snowball fights and so on in the winter. , would take a big break in the afternoon, eat dinner, have a family conversation for an hour or two, and spend the night creatively until dawn. A.Qodiriy is not only engaged in creative work, but also in his mahalla Akbarkhoja, Sulaymonkhoja, Polat aksakal, G'ani aksakal, Gulom Zafari, Abdurahob, Polathon aka, Vahob butcher and Qudratilla (brother) and often played with people like that. When it was Qadiri's turn, new samples of his work were read and heard. One day, when Qadiri spoke, his friends gathered and asked him to read a sequel to The Last Days before Narin arrived. Although Qadiri said, "No, let's eat first, then I will read," he was asked to read the rest of the work. The rest of the writers have to read it. When the work is over, everyone is silent. No one even looks at the food. Qadiri said, "You see, I told you to eat

first, but you did not agree. I haven't been able to come to my senses for a long time after this part of the play. " The passage read at that meeting was the scene of Silver's death in the novel The Last Days.

Abdullah Qadiri was not only a creative and literary man, but also a very demanding person, who, in the language of today's psychologists, was friendly to his children and shared their interests and dreams. He loved to spend time with his children, to play with them, to teach them to fly and fly. Almost all of the family followed Qadiri's rules when it came to raising children. This is what his children tell him about it.

As a writer, Abdullah Qadiri never had a plan or a similar program in front of him. At the time of writing, the author has finished the work in the Arabic alphabet with beautiful grace. The manuscript is kept as clean as the printed copy. When the work was finished, he would re-read it once, complete some passages, and send the first copy to himself. Apparently, the writer first of all prepares the idea of what he wants to write in his mind, prepares a plan, conducts a lot of research on it, decides to write after collecting sources, and even when writing, he writes in sharp, beautiful sentences. .

Many say that Qadiri is a natural creator. That's right. But at the same time, the writer was very hardworking and he considered creation sacred. He carefully placed the simple events, the simple details, in the work. If it didn't work out, he'd write it over and over again. The author himself says: "I was often pleased with the 'response from the office', perhaps because I did not know anyone in the office (publisher)." In those days, if articles were not published, they were sent to the author under

the heading "response from the office" in newspapers or magazines. But no matter how many times such letters came, Qadiri did not tire of rehearsing and creating, in other words, he did not miss the answers in the office.

RESULTS

Abdullah Qadiri read a lot. In particular, he loved the works of oriental literature, Sheikh Saadi, Omar Khayyam, Hafiz, Mirza Bedil, Egyptian writer George Zaydon, as well as Russian literature Pilivanov, Yudahin, Bertels. The author calls the Egyptian literary critic George Zaydon "a teacher who inspired me to write novels."

Orientalist Evgeny Eduardovich Bertels describes the following thoughts about Qadiri's work and his novels. I read Qadiri's novel "Last Days" in Tashkent in 1925-1926. He is a great novelist. Iranian, Turkish, and Arabic writers also have many novels, but their style is not different from that of English, French, German, and Roman schools (ie they have criticism). Abdullah Qadiri also used many novel schools and studied them in depth. But there is no criticism in it. Qadiri's novels are Uzbek novels written in a unique style. There were five French, Russian, English, German and Indian novel schools in the world, and now the sixth, the Uzbek novel school, was created by Abdullah Qadiri."

Abdullah Qadiri was also unique in his dress. Although often dressed in modern attire, there were also black or moshvel velvet duppies, and in the winter, long beqasam or chit tun suksar telpak maxi kalish. Teacher Oybek recalls: "Abdulla Qodiri is of medium height, of medium height, always wearing a fur coat and velvet duppi, he looks like a farmer, his dark

eyes are small, sharp, sho He was a hard worker, a test taker, and sometimes he seemed indifferent, as if he were busy with himself."

A. Qadiri usually loved flowers and was also engaged in gardening. Habibullah Qadiri recalls: "He loved flowers very much and was a fan of flowers. From the early spring, his first "concern" was to cut down more than half a hectare of land in front of our shed, cut and arrange flowers, bring flower seedlings from the market and someone's house, and water them." Although Qadiri had a big heart, great intelligence and high talent, he was still a child of his time. Abdullah Qadiri's career began in the mid-1910s. In the April 1, 1914 issue of the newspaper "Sadoi Turkiston" in the column "Tashkent news" was published a report entitled "New mosque and school." Shortly afterwards, his poems "Wedding", "Our situation", "A decision for my nation", "Thoughts", the drama "Unhappy Groom" and the story "Juvonboz" were published. These works, which are examples of the early period of the writer's work, reflect the spirit of enlightenment and seriousness. With his story "In the Capricorn", written in 1916, he began the Uzbek realistic storytelling, which meets the theoretical criteria of world literature. A comparison of the 1923 edition of *The Feast of Demons*, published in *The Beautiful Writers*, reveals that the author worked on his work over and over again, paying close attention to its artistic and vital aspects. Abdullah Qadiri linked his creative destiny to the press. He has written hundreds of journalistic articles and comics. "From Kalvak Mahzum's notebook", "What does Toshpolat tajang say?" With such humorous works, the writer's laughter reached the level of "character laughter." He observed life - expressed in various ways his humorous-critical attitude towards events that are

inhumane. In the process, he became known as the "king of feuilletons." He argued with some writers of his time in the press. His articles "Courage is not a crime", "Shallaqi", "Stubborn blind" were the result of controversy. In 1926, the article "Summary" was published in the magazine "Mushtum". The author was arrested on March 8, 1926, as a result of some of his colleagues, for "bold statements against senior officials" in the same article. "Abdullah Qodiri - Julqunboy's speech at the court on June 15-17, 1926" analyzes the essence of the article, the nature of the satirical genre, the types of laughter, and comments that the language of "Ovsar" is expressed only in the interests of workers and peasants. It's a friendly joke. " "But I don't know how many people put this article on their own scales and found it harmful," he writes of the hawkers. The writer boldly proves his work, his writings, his veracity, and says, "I'm not the kind of guy who would say 'yes' if he was right."

Speaking about the writing of the article "Summary", which was the pretext for the arrest of the writer, the process of publication in "Mushtum", citing live witnesses of the incident, he said that it was published with the consent, approval and benevolence of the editor-in-chief. proves with irrefutable evidence. The writer, who was imprisoned for his human dignity and considered himself spiritually dead, did not despair when he was released. I think Abdullah Qadiri has grown again during his imprisonment. The reason is that the writer has seen with his own eyes that it is so easy for such "public devotees" to condemn white things, so much so that one can believe these lies, and it is impossible to prove one's innocence. This time, Qadiri realizes that luck is on his side, that now these forces may escalate and may not survive the

next attack, and he enters the creative world and begins to write the novels "Last Days" and "Scorpion from the Altar." Qadiri knew very well that the life of the next generation of writers was not in vain, that these works would help them to realize his great talent.

How right was the teacher Oybek, the master of our literature, when he spoke about the high ethic of the writer. "In his creative work, in the field of 'artistic depiction of life,' he grew very rapidly, and his mastery of the narcissus improved rapidly." It is safe to say that these ideas of the teacher were proved by the author's stories "Juvonboz" and "Uloqda".

One of his next major works, the short story "Obid Ketmon" written by the author on a modern theme in 1932-1934, was published in 1935 as a separate book. Naturally, the writer's work as a comedian, journalist, publicist and translator is also commendable. If the trades that befell Qadiri in 1926 had been put on paper, a great tragedy could have occurred, but the writer knew that this was not possible. The novel "Scorpion from the Altar" seems to tell the story of 1926. The tragedies portrayed in the play are the contradictions between the palace and the monks in the palace, as if the writer were imagining it at the time. The title of the work, "Scorpion from the Altar", was also given in honor of those who came from the sanctuary, who were unworthy of the sanctuary, hypocrites, swindlers, educated people who did not follow science, traitors to the sanctuary. Unfortunately, scorpions began to crawl from the altar of Qadiri at that time. The protagonist, Anavar, was surrounded by a box of scams and scams. By 1935, on the threshold of the country, Stalin's nonsensical policy of "cleansing the country of foreign elements," "nationalists, enemies of the

people" began to flourish. In the meantime, the writer had finished writing *Obid Ketmon*. Although the writer wrote interesting works and enriched the spiritual treasury of his people with priceless gems, the agents of the dictatorial regime accused him of hostility. The writer was arrested on December 31, 1937. Qadiri was seriously ill at the time. His eldest son, Khabibullah, also had tuberculosis and was in a six-month-old cast. The writer did not know about the imprisonment.

The interrogation of his eldest son, Habibullah, was in vain. Documents on the "criminal case" kept by the State Security Committee are based on an article by historian R. Safarov entitled "Death is worse than humiliation - new information about the life and work of Abdullah Qadiri" (Tashkent Haqiqati, 1989, 21 and 23). November) was first made public.

DISCUSSION

The writer denies the allegations for the rest of his life. Investigator N.I. Trigulov, who arrested and repeatedly interrogated Qadiri, later told the investigation on December 24, 1956, that Abdullah Qadiri had not confessed to the charges against him since the first day of his arrest and had responded courageously. However, during his captivity, the writer signed a warrant for his serious illness or other circumstances. The "creators" who prepared these documents unknowingly left with their own hands a document that would be a curse mark for them forever, because everyone who got acquainted with the investigation documents and knew the image of Qadiri well how could anyone know that these accusations were false. Qadiri's case was decided in a closed court session in 1938, without the participation of the prosecution or

defense counsel, and without the summoning of witnesses. The trial is set to begin on October 5, 1938, in Tashkent. The meeting will begin at 12:45 p.m. and end at 1:00 p.m. The court sentenced him to the death penalty. The saddest thing is that the fate of one person is decided in 15 minutes and Qadiri was shot dead on October 4, the day before the trial. The "devotees" of cleansing the people of "nationalists" can not wait for October 5, so they can execute the sentence earlier and calm down.

Unfortunately, the dictatorial regime and ignorant literary policy have been hindering the people's interest for many years. For 20 years, the writer's human dignity was tarnished, he was arrested and imprisoned for several months. For the next ten years, his personality continued to be the subject of "unjust attacks," "misunderstandings," and "insults." Finally, the terrible storm of the 1930s took Qadiri away from the people. He was able to defend his reputation not only in his last speech in court, but also during his three months of innocent imprisonment and various pressures from investigators. However, the evils of the environment were condemned in return for the "selfless" services of evil forces.

After the cult of personality of Stalin was condemned and certain changes took place in the socio-political life of the country, the author's name and honor were restored, and his invaluable legacy began to be passed on to the people. The author's journalistic works have been published. In the text "Last Days" the places that were previously omitted have been returned. On October 4, 1938, he was executed as an enemy of the people. It should be noted that critics of the time, such as Vadud Mahmud, Abdurahmon Sa'di, and

Miyonbuzruk Salihov, expressed different views on the works of Abdullah Qadiri in the press. A separate book has been published criticizing Sotti Hussein's novel *The Last Days*. Oybek wrote a special study entitled "Abdullah Qadiri's creative path."

Abdullah Qadiri's literary legacy served as a master class for later Uzbek writers. The novelists of the fraternal peoples recognized the author as their mentor. I. Sultan, M. Kushjanov, U. Normatov, A. Aliyev, I. Mirzayev, F. Nasriddinov, S. Mirvaliyev, N. Karimov, Sh. On the life and work of Abdulla Qodiri in Uzbek literature. Turdiyev, A. Rasulov, X. Umurov, X. Ismatullayev, S. Meliyev, Sh. Rizayev, A. Ulugov, M. Karshibaev, H. Lutfiddinova, I. Ganiyev, A. Boboniyozov, S. Tolaganova, A. Kahramanov, L. Tashmuhammedova and other scientists of different generations, dozens of scientific articles, special researches were published. Generations of writers - H. Kadyri "About my father", "The last days of Kadyri", Sh. Kadyri wrote valuable books about his ancestors, such as House 37. O. Yoqubov, P. Qodirov, T. Malik, O`. Hoshimov, H. Sultan, H. Dostmuhammad, N. Baqi and other prominent Uzbek writers, literary works, dialogues and works of art appeared. Also, as a poet, foreign scholars such as N. Tun, I. Baldauf, Z. Kleinmihel, E. Alworth, H. Murphy, E. Nabi, A. Merkhan conducted research on the author's work.

Thus, the study of the life and work of Abdullah Qadiri, the enjoyment of the writer's creative heritage, in particular, the novel "Last Days" - is one of the most cherished literary and eternal values that will continue to be renewed in the eyes of generations.

During the first years of Soviet rule, Abdullah Qodiri, along with his intense journalistic work, wrote the first novel in Uzbek literature, *The Last Days* (1919–1920). Chapters from the novel were published in 1922 in the journal *Inqilob*. From 1924 to 1926, each chapter was published as a separate book. For the Uzbek people, the issue of the nation's freedom, liberty, independence, and place in the world was of vital importance to the Uzbek people. Abdullah Qadiri, standing among the progressive intellectuals of our region, deeply cared about the fate of the motherland, the nation, and sought his own way of salvation. At first he believed in the false promises of the Bolsheviks, but the writer insisted that these promises remained on paper, that the essence of the evil colonial policy remained unchanged, that it was hypocritical, that corruption, intrigue, class war, and ideological animosity were rampant. he saw with his own eyes that he was a victim of bloody politics. In particular, the collapse of the Kokand Autonomy shook the heart of Abdullah Qadiri, along with many other free-thinking intellectuals. The author tried to awaken the national consciousness of the people through the novel "Last Days", "the dirtiest, darkest days of our history" - the next "khan's time" - the XIX century, which plunged the country into a colonial catastrophe. He spoke of the tragic historical events between the two countries and wanted to teach the people this sad truth.

The meaning of the novel "Last Days" is very wide. It deals with a variety of human destinies, socio-political, spiritual, moral and family issues. However, the issue of the fate and independence of the country and the nation stands out among them. Therefore, the issue of independence and unity of the people is the basis of the novel. The main protagonists of the

work, Otabek and Yusufbek Haji, are selfless people who sacrificed their lives for the independence, prosperity and peace of this country. "Last Days" is a huge and clear mirror, which clearly reflects the specific historical conditions, life, customs, spiritual world, stature and image of the Uzbek nation. "Last Days", at first glance, is reminiscent of traditional love stories. It skillfully depicts the romantic adventures and tragedy of Otabek and Kumush. The romantic adventures in the work excite the reader, and the factors that ruined the beautiful happiness of Otabek and Kumush make one think deeply. Under the pretext of the romantic adventures of lovers, the author depicts a certain historical period - the situation in Turkestan on the eve of the Russian invasion, the dark days. In the form of romantic adventures, Qadiri masterfully states that ignorance, backwardness, and internal strife are the main reasons for the country's captivity. Although in the novel the writer describes and analyzes the character and destiny of the person in close connection with the environment, conditions, social problems, he also draws attention to the innate, mysterious and strange dialects of the human person, which do not depend on the environment and conditions. In this regard, the interpretation of the images of two worlds - the owner Zainab and Khushroybibi - from the point of view of a family, a child born and raised in the same conditions, is very exemplary. One is mute, obedient, and acts with the permission of others; the other is a courageous, independent, active fighter for his own happiness and destiny. The author does not limit himself to describing the innate traits of these two personalities, but also describes the tragic consequences of such traits on the fate of those individuals as well as others. Zaynab, who surrendered herself to others, not only

lost her happiness because of this weakness, but also because of her weakness, she involuntarily committed a crime behind the box of others - poisoning Silver. Independence and courage are good qualities, but selfishness can turn them into a disaster. Khushroybibi fights for her happiness; does not back down in the pursuit of personal interests; he restores his happiness at the expense of the tears of others, at the expense of the misfortunes of others. The image of the Uzbek mother in the novel is also one of the most natural and beautiful images. It is clear that the dull nature is the main cause of the tragedy of the woman's son Otabek, as well as the fate of his daughters-in-law - Silver and Zaynab. However, no matter how sinful he may be, a very anxious writer will not be able to sharply condemn him. In any case, my Uzbek mother is still a mother. The writer has a good sense of humor. From beginning to end, the image of this image is full of humor, full of both irony and affection. Thus, the novel "Last Days" is one of the masterpieces of Uzbek literature, both in terms of the vitality of the heroes and their relevance to historical events, as well as the integrity of the sculpture and the elegance of the language. "Last Days" was the first novel in Uzbek literature and was a big step forward. In it, the basic principles of realism were realized at a high artistic level. The novel, in general, played the role of the founder of mature realism in Uzbek literature.

At what point in the novel "Last Days" (in the relationship of father and son, mother and daughter, sister and husband and wife, in the eyes of loving souls) the national spirit and the Uzbek spirit blows. If we pay attention to the part of the play where only Yusufbek Haji and Otabek talk:

"After my Uzbek mother came in, Haji Yusufbek thought for a while. My Uzbek mother would look at her husband with a smirk. After sitting for a while without saying a word, the pilgrim said a kind word. opened:

"Son, have you heard of the number yet? We've done something about you."

Otabek, of course, knew what they were "doing or trying to do." Even so, owning one is still beyond the reach of the average person.

"What smart people do to their sons is not bad," he said.

Haji looked at his son's answer and did not know what to do.

In this passage, it appears that the child's response was so strong and logical that the father was deeply moved by it. Perhaps when Yusufbek was someone else instead of Haji, he probably did not pay much attention to the essence of the answer (like Homid). But Qadiri's Yusufbek Haji was not one of such fathers. Perhaps he had a strong sense of intelligence and a sense of shame. Of course, it was natural for such a father to have a son. Yusufbek Haji's calmness, the ability to express meanings with a look or an action, to speak very little, to open his mouth only to important things, to have good manners, to respect adults (especially in his treatment of his slave Hasanali).) were also passed on to Otabek. In the above passage, Abdullah Qadiri also focused on the importance of nationality, family and respect for parents in the conversation between father and son. In short, Qadiri was a man who fully understood human experiences and delicately absorbed them from his works.

Abdullah Qadiri has always valued and respected the notions of human dignity, human dignity and kindness, which are valuable to human beings (even if the writer knows that his works have been misinterpreted). he laughed and watched calmly. If asked why, he would say, "Well, the value of the work will increase." Probably for this reason, the author's stories, comics, journalistic, literary critical articles, literary translations have a worthy place in the treasury of Uzbek literature of the twentieth century.

Although the scorpion of the altar is felt to a certain extent, the author sometimes seems to be biased, but in practice he tries to express the historical truth as realistically as possible, which is in the position of realism. The author's realistic skill in "The Scorpion from the Altar" was most vividly portrayed in the image of Salih Makhdum. In the novel, the author details the "unpredictable" features of Makhdum's nature through light humor, humor, pitching, sarcasm, and humor. It also reveals the internal and external social roots of such features. At the same time, he emphasizes Mahdum's ability to "wash away all his shortcomings": "After all, Makhdum is one of the earliest teachers of his time, one of the teachers who made most of Kokand literate." The images of Anwar and Rano in the novel seem, at first glance, like romantic heroes. In the chapter on perfection - intelligence, loyalty to a friend, love, freedom, courage in the cause of justice, they are reminiscent of the heroes of legends and epics. In terms of romantic reflections, the two young men are very free, and the dialogue between them is somewhat biblical, poetic... The extraordinary, biblical traits in Anwar and Rano, their "unnatural" behavior, are logically and spiritually grounded. They are educated, well-educated, well-educated, well-educated,

well-educated, well-educated, well-educated, well-educated, well-educated, well-educated, well-educated, well-educated, well-educated. The author also provides information about important historical events, personalities and adventures related to the fate of the characters. The story of Salih Makhdum, the story of Amir Umarchan's concubine, the bitter fate of Sayyid Khan, Mullah Siddiq and Mominjon, who suffered for their cause, information about the history of Khudoyorkhan, the adventures of Agacha's wives, the khan's harem The information plays an important role in the play. When you get acquainted with them, you feel like you are reading a documentary-historical, journalistic work. The writer sometimes reveals the nature of the protagonists, especially the tragedy of the harem girls, through humor and entertainment. But at the heart of these seemingly ridiculous events lies a serious human drama and a brutal reality. In short, "The Scorpion from the Altar" is a unique artistic monument that embodies the reality of life in all its aspects, without "increasing or decreasing", and explores the world of characters and psyche through its own tones and colors.

Abdullah Qadiri's historical novels helped to accelerate literary development by solving many of the complex ideological and artistic problems facing modern Uzbek literature in the 1920s. Oybek, Gafur Ghulam, Abdulla Qahhor, who later became famous representatives of Uzbek literature, became great writers under the great influence of Abdulla Qodiri.

The influence of Abdulla Qodiri's work on national literature has been repeatedly noted by such great representatives of Tajik,

Turkmen, Kazakh and Kyrgyz literature as Sadridin Aini, M. Avezov, H. Deryayev, Chingiz Aitmatov. German literary critics N. Tun, I. Baddauf, American researchers E. Alworth, Christopher Murphy, and the Iranian-American scholar Eden Nabi Abdullah Qadiri have done serious work on his work. The ability to express the deep meaning of Abdullah Qadiri's work in an attractive and vivid way, to choose large and significant events from life, to pay attention to dramatic situations in life, the conciseness of form and the predominance of expression in big prose, the meaning and brightness of words. The ability to see and describe important features has always been a role model for the younger generation. According to Oybek, in the novel "Last Days" the writer shows great skill in language. The language of the novel is truly rich, colorful, simple, expressive, and understandable to the public. Undoubtedly, the role of this work in the formation of the Uzbek literary language is great. Abdullah Qadiri always encouraged the younger generation to study world realist literature, and he himself learned from the masters of realism in the process of reading world classics and translating their works into Uzbek. Commenting on his profession, the author said: "There is a law in writing: first of all, the meaning, and then the construction of a word to express that meaning, not just a word, but an art, that is, a word created specifically for the expression of what you want to say. If you meet this condition and are provided with this aspect, you will be entitled to move on to other issues.

Abdullah Qadiri continued to create even in the difficult conditions of the 1930s. In 1934 he wrote the story "Obid Ketmon" from rural life. The image of Obid in the work is a unique phenomenon in Uzbek literature. It can be

considered a symbol of the maturity of the Uzbek people in the field of labor and agricultural culture. In this image, the writer goes far beyond the narrow "class" that was common at the time, and respects universal values; objectively demonstrated several aspects of the agricultural collectivization movement; He revealed the internal problem, the contradictions, and said that the kolkhoz system would eventually extinguish the people's initiative, personal ownership, and sense of self-interest. Qodiri's story is the first "production" story in Uzbek literature, and Obid's first image as a businessman. Abdullah Qadiri is also seen here as a scholar and researcher on economics; The character and the spiritual world of the protagonist are revealed mainly in labor and economic affairs.

Abdullah Qadiri also did a great job as an intelligent linguist and a brilliant translator. He translated into Uzbek the works of the Tatar physicist Abdulla Shunosi "Physics" (1928), Gogol's "Marriage" (1935), Anton Chekhov's "Olchazor" (1936). He participated in the compilation of the "Complete Russian-Uzbek Dictionary" (1934), published in Kazan. Abdullah Qadiri's works, especially his novels, spread rapidly around the world. "Last Days" was published in Azerbaijani in 1928, "Scorpion from the Altar" in Tajik in 1935, "Obid Ketmon" in Russian in 1935. Since then, these works have been repeatedly published in Russian, Kazakh, Uyghur, Tatar, Arabic, Italian, English, German and other languages.

CONCLUSION

In conclusion, if you read the works of the author, you will come to the conclusion that the author is a man of great courage, in his own words, a man of great intelligence. This artist,

who has extraordinary intelligence and courage, first of all, who is the image (scientist, rich, poor, helpless, thief-gambler, female executioner, literate) in creating a type in the process of his creation? He felt the hero sincerely, no matter what, and never hesitated to walk among this type of person and talk to each of them individually. The old mullahs, the gamblers, the bedbugs, the thieves, the eshans, the murids, the Sufis, the dervishes, the Qalandars, and the drug lords would talk to their heroes like these people. The writer loves his heroes very much, honors them with love, conveys to the reader every image like the apple of his eye, gives some of the heroes in his works reasons worth hating in life (femininity, gambling, slander, provocation, Although it reflects greed, lies, greed, and so on, he hates not the images he portrays, but the flaws in them, the people in real life like these images, and laughs at them in his works. Yes, Abdullah Qadiri is like that. The master of his craft was an independent person, and a unique man.

There is no comparison between what the author and his works have brought to the consciousness of our people. It cannot be expressed in words. He lived his life with the lesson of the nation, the love of the Motherland, the dream of independence. Odil Yakubov says about the words of Yusufbek Haji, the protagonist of "Last Days": "For 70 years, our great ancestor, in the language of his favorite hero Yusufbek Haji, has been calling us to unity and solidarity. He constantly warns about his death. These words of our wise writer are especially important in these happy days when our beloved homeland became independent. " In Uzbek literature, Kadyriy's works "Last Days" and "Scorpion from the Altar" served as a school of Uzbek novels. These works are not only in Uzbek literature,

but also among the rare examples of modern world literature.

Abdullah Qadiri, a writer described in Uzbek novels as "Great and Humble", was a truly great genius. His humanity, freedom, nationalism, uniqueness of his work, simplicity but seriousness of his style have a strong value not only in his time but also today. The writer was a true son of our people. He dreamed of independence, freedom of his people, full realization of his rights. For Qadiri, first of all, the nation itself was a sacred and indescribable need. Abdullah Qadiri is a true figure, a writer who spoke as truthfully as possible about life, not only about others, but also about himself in any situation. In 1926, for example, in his autobiography, he wrote about his work. "Working peasants enjoy reading my writings and make me a writer, and they still read and don't forget. Because I was one of those people who came from within, who knew their pain and their needs. "

There is no arrogance or exaggeration in these words. The writer told the truth. Indeed, Qadiri's work has become a favorite of his time. The writer felt that self-respect was not a temporary thing and believed that his work would be loved and read by the people in the future and would not be forgotten. The image turned out to be true. His works are as popular and valuable today as they were when they were created.

The writer's priceless centuries have survived the cruel trials of the twentieth century - the terrible storms, the oppression of the socio-political, authoritarian regime. Even in those years, his interest and respect for Qadiri and his famous novels did not diminish.

There is no playwright, poet or critic who is not influenced by Qadiri's works. The author's works have played an unprecedented role in preserving their unique national and spiritual values. "Among the books that a person reads in his life, there are books," says the poet Erkin Vahidov, "that they become a part of his life, a part of human self, human identity." "Last Days" and "Scorpion from the Altar" "From books like this for me. They shaped me as a human being. "Our people have always had great respect and interest in the legacy of the Almighty.

Tajik writer Jalal Ikromi "captivates the reader with Abdullah Qadiri's very concise but deeply lyrical sentences. Every detail in his works has a high meaning, the work of a skilled jeweler is new." Cholpon, another prominent figure in Uzbek literature, was right when he said, "The Uzbek mother is unlikely to give birth to a second Abdullah Qadiri in the near future."

Abdullah Qadiri and his interesting works will be remembered forever. Every child of our people is proud of these works.

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