

THE FIRST PERIOD OF ABDULLA QADIRI'S CREATION

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Abstract: This article provides information about the initial stage of Abdulla Qadiri's work, the emergence of modernist literature, updates in Uzbek literature at the beginning of the 20th century, and the emergence of new genres. Genre features and artistry of Abdulla Qadiri's works are analyzed.

Key words: Development, novel, period, story, hero, character, image, aesthetic category, genre system.

The 20th century began in the history of our nation with the period of self-realization and national renaissance. This process, which went down in history under the name of the Jadidism movement, covered all aspects of the spiritual life of our people, and a process of renewal took place in literary literature as well. In the short preface written by Abdulla Qadiri to the novel "Gone Days", we can see that he fully expressed the demands of the writers of that time on literature: "As we have stepped into a new era, we will follow the news of this new era in every way, and similar epics, We feel an obligation to innovate in novels and storytelling, to introduce our people to the contemporary "Tahir-Zuhro", "Chor dervishes", "Farhod, Shirin" and "Bahromgor".[1, 3]

We know that at the beginning of the 20th century, Mahmudhoja Behbudi's drama "Padarkush", Abdurauf Fitrat's "Munozara", "Bayonoti sayyohi hindi" made great changes in fiction. Abdulla Qadiri entered literature at a time when there were fundamental changes in artistic creation. There are different information about the beginning of Abdulla Qadiri's first literary activity. Some literary researchers have given information in their works that Abdulla Qadiri's first creative activity began in 1908-1909. Some literary experts noted that this information is not very accurate. A long-term search in archives and libraries shows that the writer's first appearance in the press dates back to 1913-1914. The writer himself later wrote about this in his autobiography: "I read the newspapers published by the Tatars through the means of the market, and I became convinced that there is such a thing as a newspaper in the world. In 1913, when the Uzbek newspapers "Sadoyi Turkistan", "Samarkand", "Oyna" began to appear, I had the idea of writing articles for them. [2,5] In fact, his first article entitled "New Mosque and School" was published in "Sadoyi Turkistan". was announced in the April 1, 1914 issue of the newspaper with the signature of "Abdullah Qadiri"

As an artist, Abdulla Qadiri began his literary career with poetry, his poems such as "Millatimim" and "Ahvolimiz" are the product of this period. In Abdulla Qadiri's poems, the call to serve the Nation and the Motherland, to wake it up from the sleep of ignorance, is clearly visible. In them, the characteristics of modern poets such as Abdulla Avloni, Tavallo, Hamza Hakimzada Niyazi are expressed.

After some time, the author's drama "Bachtsiz Kuyov", "Juvonboz", "Uloqda" reached readers. The writer's story "Juvonboz" and drama "Bachtsiz Kuyov" are works created under the direct influence of Mahmudhoja Behbudi's drama "Padarkush". Abdulla Qadiri said about this: "...I

didn't even notice that I wrote a theater book called "Bachtsiz Kuyov" under the influence of the play "Padarkush" published in 1913. In the same year, I wrote the cavalry story "Juvonboz" in imitation of the stories and novels published in Tatars, and published it myself since I couldn't find a publisher. Now I would be happy to be a real writer...»[2.5]

Although Abdulla Qadiri's work "Bachtsiz Kuyov" is different from Behbudi's drama in content, the idea of modernism is leading in the work in accordance with the atmosphere of the time. The plot of the story "Juvonboz" is very close to "Padarkush". The main character of the story is Sadulla, the son of a big merchant Raufboy. Instead of studying and learning, he goes into dirty and immoral ways, squanders all his father's wealth, and in the end kills people and ruins his own life. In 1936, writer Oybek's work "Abdullah Qadiri's creative path" shows the shortcomings of both works: the social roots of the events are not fully revealed, the artificiality of the language of symbols, and the distance from the living language of the people. At the same time, as Oybek pointed out, "characteristic signs of Jadid literature, that is, the replacement of the artist by the preacher, exhortation, "whitening", etc., are clearly visible in "Bakhtsiz Kuyuv".

Another work of Abdulla Qadiri, created during this period, "Uloqda", the theme typical of modern literature, i.e., the old traditions that are an obstacle to development, and the mentality of the crowd that remains in their shells, is written in the story of the previous works. Millions and tens of millions of nations are caught up in the vortex of the world war, and while their fate is being decided, the black people are busy with habits like goats and sheep, and they only enjoy them. At this level, the fate of the "simple", far from development people is worrying. [3.259] In the story "Capricorn", the writer has advanced much more than his previous works. Now the creator does not just tell the events, he shows the unique image and character of each character before the eyes of the reader. Oybek: He considered the work "Uloqda" to be a great achievement not only of Abdulla Qadiri, but also of Uzbek storytelling at the beginning of the 20th century. In fact, it showed that the writer had confidently taken a big step towards realism in storytelling. From the mid-1920s, a fundamental change in the politics of the Soviets, an unhealthy environment, and, as Fitrat put it, "searching for dirt among the bread," began to intensify. When Abdulla Qadiri was living in the midst of new creative plans, while "Otgan Kunlar" was being read from hand to hand, stones of culfat began to rain on his head. In 1926, the humorous article "Yigindi Gablar" published in the magazine "Mushtum" served as a weapon for those with malicious intentions. In this article, some events in the republic, the leaders of the government and the Communist Party were made light jokes in the "Ovsar" language. We mentioned that this article was a tool for slandering the writer for those who are in awe of Qadiri. They went so far as to say that the article was written with the intention of laughing at important events in the republic, mocking, discrediting the Soviet government and party leaders, and even carrying out counter-revolutionary goals, and accused the author of political accusations. On March 18, 1926, Haqikatgoi Adib was imprisoned on charges of being a counter-revolutionary, but after a long period of imprisonment, it became clear that the accusations against him and the testimony given by witnesses were false.

Abdulla Qadiri did not betray his views and life principles. He valiantly defended himself from the base people and did not betray his profession. Although he was released, he lost faith in the system of totalitarian Soviets that allowed such injustices. If you pay closer attention, you can see that this situation is reflected in the writer's later works.

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