

## Some Features of the Development of Traditional Images in Kadiri's Work

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**Abstract:** O'zbek adabiyotida timsol tadrijining qadim sar chashmalari uzoq davrlarga borib taqaladi. Dastlabki bosqichi eramizdan avvalgi VI–VII asrlarga to'g'ri kela di. Ammo o'zbek mumtoz adabiyoti tarixida temuriylar davri adabiy manbalari, tadrijan – ham miqdor, ham sifat jihatidan, timsol taraqqiyotining eng yuqori bosqichi mahsuli hisoblanadi. XX asrga kelib, Turkiston ma'rifatparvarlari va jadidchilari ijodida yangilikka intilishga qaratilgan adabiy harakatlar bilan ayni vaqtda an'anaviylik ham davom etdi. Buni Qodiriyning nasriy asarlari misolida ham ko'rish mumkin.

**Key words:** artistic image, symbol, artistic progress, Navoi, Kadiri, traditionalism, folk melody, epic, motif.

### Introduction

The prose of the unique writer Abdulla Kadiri, who made a great contribution to the development of Uzbek national literature, is the first novel of the period of transformations in the history of our literature, which is a reflection of traditionalism. Understanding the literary and aesthetic views of this writer, deeply understanding the symbolic meanings saturated with nationalism in his works, and responding to them, requires one to take a look at the work of Alisher Navoi. Especially if it is permissible to analyze the style of the Uzbek writer, this style requires a comparison with the work of the great poet. Because being inspired by Navoi's traditional, folk-like heritage is a characteristic of every Uzbek writer. Therefore, this literary masterpiece came to the stage as a product of the centuries-old sorrows of the Uzbek people. Folk traditions are deeply embedded in it.

This style has been a testament to the inner unity of the Uzbek people's psyche for centuries in various forms. After all, it is natural that the works of the great poet had a profound influence on the work of the unique writer of the Uzbek people, Abdulla Kadiri. This style is clearly visible in the writer's novels of such high artistic level as *"O'tkan kunlar"* ("Days Gone By") and *"Mehrobdan chayon"* ("Scorpion from the Altar"). Because of this, the works of the writer excited the people in their time and played an important role in continuing the chain of national traditions, giving them new strength. Because at the heart of any innovation created by the writer, the feelings underlying our old classical literature are the foundation. When the writer returned to the past, he meant not only the recent past, but also the continuity of the traditions of our ancient literature, and he strongly symbolically hinted at this through his works.

### The Main Part

A good work does not come true only because the creator has a great intuition and feeling, such as the ability to deeply feel and perceive reality. Perhaps, only in moments of such a strong influence from within, the creator creates a work that is so connected to the people's psyche. Such a work, undoubtedly, will live forever in the hearts of the people. For example, the image of a slaughterhouse in the writer's novels *"O'tkan kunlar"* ("Days Gone By") and *"Mehrobdan chayon"* ("Scorpion from the Altar") is striking in our minds. In this, the scenes associated with the "slaughterhouse" are depicted in an extremely convincing way. After all, this is not just an ordinary execution, but a slaughterhouse of sorrow. Apparently, through this image, the writer describes the feelings that the

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miraculous power of "love" brings to a lover. He is a mysterious creature, called the old love, inherited from his ancestors, who lives not by worldly laws, but by the will of the heart.

These are the basis of the spirituality of the work - the blood vessels. But there is also some kind of inner-divine cry in this... His works contain the truth of the truth, the people's people. Of course, the sensitive writer referred to our classical works many times in describing this scene. Perhaps, only the Lord of the universe knows how many times this writer spent sleepless nights reading Navoi's works and how much he was impressed by them. In particular, Navoi's ghazal No. 565 in the collection "Favoyid ul-kibar" is due to this. Now let's move on to a comparative analysis of some verses in this ghazal.

*Ko 'rung, g'am qatlgohida, balo jallodi qoshimda,*

*Junun zanjiri bo 'ynumda, siyosat tig'i boshimda.*

**Meaning:** Look, I am in the execution place of sorrow, the executioner of trouble is before me, The chain of lust is around my neck, the blade of politics is on my head.

First of all, let's pay attention to the most characteristic word in first couplet of the poem. This is "qatlgoh". This word is recorded in the dictionaries dedicated to the works of Alisher Navoi in the lexical meaning of "the place where executions are carried out." The great poet draws a strange picture with the help of this word. So, in this, a strange lyrical picture is spontaneously created in the imagination of a person, both external and spiritual, and in such a sad state: *ishq tufayli shunchalar g'am-anduh chekkan, junun zanjirini o'z ixtiyori bilan bo'yniga osgan oshiqning zabun holini ko'ring! Balo jallodi uning qoshi uzra muntazir, boz ustiga, go'yo bu ham kamlik qilganday, siyosat tig'i boshi uzra yaraqlab turibdi.*

**Meaning:** Look at the miserable state of the lover who has suffered so much because of love, who has willingly hung the chains of passion around his neck! The executioner of misfortune is always on his brow, and on top of that, as if that were not enough, the blade of politics is shining above his head.

But the lover is not even worried about his body and soul, he is still immersed in love. Because, in true love, the lover turns to vanity. His thoughts, imagination, inner being, every hair from head to toe is tortured by love. Whether he dies or lives, he does not care. According to the method of artistic comparison, when we compare this style with the scene of the "slaughterhouse" in Kadiri's prose, our imagination expands even more. Because, in Qodiri's works, there is a traditionalism that is in harmony with the high love characteristic of Navoi's artistic thinking and a folk tone that prevails. In particular, this style, whether in the external or internal sense, is also depicted in a very poetic way in the scenes of the slaughterhouse in "Days gone by" and "Scorpion from the Altar" through various characters.

In the first, Otabek, chained, is depicted on the way to the gallows, sometimes under the gallows, sometimes in the presence of the khan, and in the second, Mirzo Anvar voluntarily goes to death, that is, to expose his head defenselessly before the khan. All this happens because of true love and devotion. After all, there is no price for love. A soul is sacrificed in exchange for it. In this sense, the writer was able to add a new spirit and tone to Navoi's unique style of creativity, that is, to continue it artistically. In Navoi's works, no matter how oppressive the situation of a lover is, his spirit is exalted to the heavens through a beautiful metaphor:

*Ichimning qonu dog'idin toshimg'a ham asar yetti,*

*Nishondur loladek ul gul g'amidin ichu toshimda.*

Because in this case, the lover has risen to such a status that the complications of secret love inside him - due to his inner wounds - finally hit him outside. The signs in this "internal transport" are that the beautiful flower like a tulip is burned in grief. This situation is especially strikingly consistent with the melancholy mood of Otabek and Mirzo Anvar in the same "execution place" in the works of Abdulla Kadiri "Days gone by" and "Scorpion from the Altar".

Also:



*Erur ul gul g'amidin sarguzashtimdin ayon xatlar,*

*Hubobu mavjkim, zohir bo'lur gulrang yoshimda.*

The great poet describes the artistic mood of the previous verse, that is, the emergence of inner signs, even more clearly in this verse: the bubbles that appear on the surface of the sea wave under the evening sun are reflected in the rose-colored teardrop of my eye. This image is also similar to the wave of the eternal lines of fate that appeared on my forehead because of that image.

## Conclusion

Thus, the traditionalism of the Uzbek national literature of the 20s and 30s, the new refinement of the images and symbols underlying the novelist's writing, was also reflected in the works of Qodiriy. Now there is a growing need to fully understand the essence of this masterpiece of prose. It is clear that this requires a deeper study of literary sources about the personality of the word artist, a wider study of the features of the traditionalism inherent in the writer's works.

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