

Spiritual world of A.Kadyri

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A.Kadyri, being the founder of the realistic novel of new type in the Uzbek literature, through variety of forms and styles seized ideologically-aesthetic principles of romanticism. Naturally, realization of such huge and responsible problem was preceded by laborious work, long creative search. For this reason his each novel became the whole event in the Uzbek literature, the sample of innovation.

A.Kadyri's romantic style has deep roots in an originality of the national literature. That is why now, when style searches of artists of Uzbekistan represent the essential party from creative activity, the special urgency is got by A.Kadyri's style experience. Novels "Days Gone-By" and "The Scorpion from the Altar" mark themselves creative top of the Uzbek literature, in particular the Uzbek prose of 20th years. Therefore A.Kadyri's creative experience has of great value for young writers. Creativity of this artist not only finds out brightly individual originality of his literary handwriting, but to a certain extent is "the central moment" in development of style variety of the literature of the next decades.

In Chapter 1 of the "Days Gone-By" about Atabek's meeting with dealers of Margelan is told. When speech comes about a family question, is found out, that sights Atabek at a family problem resist to the standard laws "an Adat and Shariyat". The family, in his opinion, should be under construction on the basis of mutual love of the man and the woman. "However it is necessary to add, as the husband should approach to the wife", he notices. "Well, in it needs are not present, - objects Hamid. – It is enough for the wife that she has a husband" (31).

Atabek acts as the supporter of a new sight at such major concepts, as love and a family. A family, he is firmly convinced, should be under construction on the basis of love and mutual respect, and also taking into account desire of men, and women. It was some kind of a ray of light in a darkness kingdom. In the East it is

meant the present revolt against the religion, forcing to look at the woman, as on a thing which can be sold, and bought. Therefore Atabek's opinion does not find support at interlocutors, but it at all does not confuse Atabek - he is firm in his belief.

Borders of romanticism in A.Kadyri's work are clearly traced in statement and the salvation of some question of a moral order (a family, morals, love, etc.). Atabek from those heroes of the romantic literature who are lonely in his aspirations to perfection, on a way to the light ideals. Atabek strives for respect the people, all people regardless to a class association, he sincerely and passionately loves Koomush and, like legendary athletes from magic fairy tales, heroically overcomes all obstacles arising on his way and a beloved.

Atabek and Koomush's love has romantic character. A.Kadyri sings of raised love. For Atabek and Koomush there may be only one dilemma – love and death. Right away after appearance of the novel A.Kadyri became “the singer of love Atabek and Koomush”. The main characters of the novel are not simply positive, but ideal. At the same time Atabek and Koomush – one of topmost creations of artistic-genius Kadyri.

Atabek's behavior is drawn poetically and polychromatically, in lyric to the raised manner. We apply to some episodes of the novel. Rakhmat somehow speaks Atabek: “There is one girl in Margelan ... the Beauty! In all region one should think there is no equal to her on beauty”. Then the state of soul Atabek, his reaction to the told is described. “For some reason Atabek has suddenly shuddered. And his face expression became different – he has been obviously excited” (32). In Atabek's words told by him in a dream “black eyes ... the bent eyebrows ...”, “... the face as the moon, a smile in a sight, has escaped ... timid ... About!..” (41) notes of romantic attitude accurately appear. Pay attention Koomush's portrait is how much poetical, polychromatic and expressive: “Here on a high bed, in embraces of down pillows and satiny blankets the young girl lays. In the disorder her black plaits were swept on a pillow, eyes from under long fluffy eyelashes have stared in one point – as if peer at something: same black, as well as hair, very thin,

bent eyebrows have converged on nose bridge; it gives her white, fine, as the full moon, to the face, a little scared expression. Suddenly cheeks of the girl were lighted by a flush as if someone has taken her by surprise. A white hand she has cast away blanket edge, has touched the black birthmark skillfully planted by the nature over her upper lip, has torn off her head from a pillow and sat. Under a satiny dress the small graceful breast has appeared...

She, the girl with angelic features –Kutidor’s daughter Koomush” (45-46). “In outline Koomush’s portrait, - wrote Aybek, - A.Kadyri does not spare dense romantic paints”.

In the chapter “Here to me of such son-in-law”, judging by the name, speech should go about Atabek. But in the centre of this chapter is not Atabek, and Koomush. The reader who hardly earlier has learnt about the fine stranger in Kutidor’s house, has now possibility from a very short distance to get acquainted with her. It is interesting, that already masterful image of a portrait of the heroine gives the chance to the reader to present both her inner life, and her ideals. The girl is enamored! But whom she has fallen in love, why so strongly worries remains secret for the reader. But the fiery sight of her speaks about how strongly suffers Koomush from love.

The author is short in the description of Koomush’s state (“Koomush has become sad” or “has hung her head as a flower before a sunset”) (47). She too, similarly Atabek, “slanders everything in a dream” (46). Somehow to calm herself, she quite often goes to “to mysterious aryside (“-side” means “coast”, “bank”)). Why all this – it is not known to the reader in the meanwhile. As we see, all is mysterious here – the characteristic, a portrait, behavior of the heroine are full of romantic mysteriousness, lyricism and poetry. In romantic works, as a rule, where it is given big freedom of chance, than in any others. Namely these chances compel heroes to suffer, worry, and feel something keenly.

In Alisher Navoi's known poem “Farhad and Shirin” Farhad falls in love with beauty Shirin, having seen her in “a mysterious mirror”. In a poem “Yusuf and

Zuleykha” Durbek the girl in a dream sees Yusuf – fine and there and then falls in love with her. Similar we see in a poem “Gull and Navruz” Lutfiy.

And in A.Kadyri's novel “Days Gone-By” Atabek and Koomush with only one cast a glance ("furtively") hotly fall in love each other. It occurs on mysterious arykside. Here is how Kadyri describes this scene – at Koomush “fine black eyes have quickened, the ruddy face has cleared up”, "Still frowning the bent eyebrows", "furtively looks at the country path which is passing on that arykside” (47). Unique desire of the fallen in love girl is quickly to see the beloved. Day and night she burns this desire. But so suddenly begun preparation in her house to wedding has forced Koomush sunk in thoughts. After all she does not know still to whom they are going to marry. She suffers, worries, and cries. The writer as though "forces" an emotionality, lyricism in the description of experiences of the heroine, that so is characteristic for a romantic narration. Under a skillful feather of the artist the nature revives even: “The sight of her gentle eyes has been chained to water; transparent water... Looking at wonderful movement of water, Koomush has scooped her hand and has washed the face. Drops, having kissed her, have fallen back in aryk, and water in it was stirred up, in depth there was any confusion. After the second and third handful which Koomush has splashed to herself in the face, excitement in aryk has still increased “(47-48).

Such idealized, the poeticized image of the heroine surrounding her among are peculiar to receptions of a romantic narration.

References:

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