

ABDULLA KODIRI IS THE FOUNDER OF UZBEK NOVELS

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Annotation: The article tells about the life and work of Abdullah Qadiri, a great representative of Uzbek literature, the founder of Uzbek novels, and his active participation in important socio-cultural processes of the 1920s.

Key words: Uzbek literature, journalist, publicist, Uzbek novels, the Russian-language school, Russian-style school.

Abdullah Qadiri was born on April 10, 1894 in a gardener's family. As a child, Abdullah was sharp-witted and eager to learn. But due to the financial need of the family, he goes to school a little late, at the age of 9-10. After attending the old school for two or three years, at the age of 12 he was offered a job as a servant to a rich man because of the extreme poverty in the family. The master was a merchant and needed someone who could write in Russian. Realizing Abdullah's intelligence and desire to study, the merchant sent him to a Russian-style school. Both studying and working in the hands of the boss after school is hard for Abdullah, who cannot get a good education in school. This situation lasts for two. Unable to bear it, he begged his parents to return home and study there. In his spare time, he goes to his brother's house to study weaving. For two or three years he will be engaged in gardening and gardening. He will never give up these trades, especially gardening, which he learned as a child. Abdullah successfully graduated from the Russian-language school in 1912. Studying at this school played an important role in the creative destiny of the writer, who wanted to master the Russian language from an early age, and opened a direct way for him to get acquainted with Russian and world literature and culture. Two years later, Abdullah

entered the Abulqasim Madrasa in Tashkent. His short education at the madrasah paved the way for his mastery of Islamic studies, Arabic and Persian, and later his independent study of these fields. In 1912, Abdullah Muhammadboy joined the cavalry as a clerk. He was a wealthy, honest, open-minded, mullah, and respected intellectual. This man lived in his house, worked in his shop, and met many progressive, intelligent men of Abdullah's time. In 1914, he married Rahbaroy, the rich man's eldest daughter. Abdullah's later life, both peaceful and troubled, was spent with his wife, Rahbaroi, who later gave birth to two sons and two daughters, Nafiza, Habibullah, Adiba, and Masud. The beginning of Abdullah's creative activity dates back to that period. "In those days," recalls A. Kadyri, "I read the Tatar-language newspapers on the market and believed that there was a newspaper in the world." In 1913, when the Uzbek newspapers Sadoyi Turkiston, Samarkand, and Oina began to appear, I had the idea to write about them. In the April 1, 1914 issue of the newspaper "Sadoyi Turkiston" was published a report entitled "New Mosque and School". The message is signed as Abdullah Qadiri. In this way, the name of Abdullah Qadiri appeared in the press. Shortly afterwards, the poems "To My Nation", "Our State", the drama "Unhappy Groom" and the story "Juvonboz" were published under this name. These works were the first researches in Qadiri's work, which were written under the influence of Jadid literature, imbued with the progressive movement of the time - the ideas of Jadidism. In these works, Qadiri criticizes backward habits, encourages people to understand themselves and innovate. The author's work "Juvonboz" is a direct imitation of Behbudi's drama "Padarkush". In the story, the rich man, who has dropped out of school and is involved in perverted, slippery roads, squanders and breaks his father's property; leaving his parents in the lurch and eventually committing a crime and being imprisoned. In "The Unhappy Groom", the author raises the issue of one of the backward habits - the luxury wedding, the extra costs and their unfortunate

consequences. On the advice of his uncle, an orphan named Salih took out a large debt and got married to a rich housewife. He commits suicide out of embarrassment before leaving his mortgaged apartment without paying his debts on time. Qadiri's activities since the October Revolution have largely been linked to the media. In 1919 he was appointed editor of the newspaper "Food Affairs"; He later worked as a correspondent for the Rosta newspaper, an employee of the Ishtirokiyun and Qizil Bayrak newspapers, and a secretary and employee of the Inqilob and Kommunist Yoldashi complexes. As a journalist, and publicist, Kadyri was instrumental in the birth and formation of a new type of Soviet press in Uzbekistan. He was especially active in founding and maintaining Mushtum magazine. From 1924 to 1925, Kadyri studied at the Higher Institute of Journalism in Moscow to improve his knowledge and skills in the field of journalism. Even while studying in Moscow, he kept in touch with the republican press. From 1919 to 1925, Qadiri participated in hundreds of articles and comedies in the press. He published these works under different pseudonyms - Kadyri, Julqunboy, Kalvak Mahzum, Toshpolat, Ovsar, Dumbul, Shigoy. Qodiri's journalism has a wide range of topics and problems. Among them are those who applaud, support and promote important events in life, news ("Press Day", "Father and the Bolshevik", "Monument of 1918", "like Mallaboy aka Girvan"), we come across articles exposing various vices in life as well as a series of literary-critical works. Qodiri's articles, "We Have a Theater," "The Wolves of Ravot," "The Last Days," and "Some Comments on Criticism of the Past," are among the best examples of Uzbek criticism in the 1920s. They put forward important ideas about serious issues of realistic literature - authenticity, nationality, artistic form. Qadiri rejoiced that the October Revolution had given him freedom of speech and courage. Now it's time to tell the truth and write. While applauding and defending the revolution and the new life, he was determined to expose the various obstacles in the way of life, and to present objectively

the contradictions, mistakes and shortcomings of the Soviet way of life. He knew that the obstacles to a new life were not just the resistance of class enemies —the rich, the teachers, the priests. The minds and actions of the builders of the new world were full of internal contradictions and contradictions. In a number of articles and comedies, the author has tried to show this contradiction and shortcomings. But one by one his aspirations began to take a hit. In 1926, in the comic book Summary, published in the magazine Mushtum, he was imprisoned on charges of shortcomings in life, careless laughter about government officials, and counter-revolutionary jokes. Qadiri categorically denies the allegations. He goes on a hunger strike in prison to protest injustice. In the long investigation, he finally bravely exposes the slanderer and the inferior in court, never fears political accusations and threats, speaks the truth without hesitation, and resolutely defends his honor. "I'm not the kind of guy who would say 'yes' if he was right," he said.

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