The Image of Abdulla Avloni in Uzbek Literature

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Abstract: This article examines the changes in the image of Abdulla Avloni in two stories by Tahir Malik, "Qaldirg‘och" (“Swallow”) and later revised and published under the name "Savohil" (“Two banks”), as well as the artistic interpretation of the image of the Jadid writer in the story "Savohil". Theoretical views on the role of historical sources in the creation of the image of the creator are expressed.

Keywords: historical narrative, creative image, artistic interpretation, historical truth, creative skill, artistic texture, psychological state, historical source.

Introduction

Abdulla Avloni is one of the most important figures in the history of our literature among the Jadid enlighteners. The story "Qaldirg‘och" (“Swallow”) by Tahir Malik is dedicated to the enlightened writer Abdulla Avloni. Each period is not without its influence on the work of writers. However, as the period changes, the artist's attitude to his work may also change, he may realize the mistakes and shortcomings in it and rework it. An example of this is the reworking of the talented writer Tahir Malik on his work.

In 1987, Tahir Malik wrote a short story "Qaldirg‘och" dedicated to the life, work, creativity and creative personality of the modern enlightened writer Abdulla Avloni. A few years later, in 2006, the story was included in the Selected Works under the name “Savohil". Not only the name of the story, but many parts of it have also been changed. In the process of comparing the two works, it seems that the author's attitude towards some of the images in the work has also changed (Hasanov, 2021). Tahir Malik's book "The Writer's Happiness and Unhappiness" discusses the history of these stories and the mistakes they made. The author's comments about this: “In writing The Qaldirgoch, I read a lot of books on history based on communist ideas, and I made mistakes because I believed in them. I corrected some before publishing. Some came out in the first edition and then I corrected. As I became more acquainted with the history of the first quarter of the 20th century, I became convinced once again that we have a spiritual debt to the spirit of such great figures as Mahmudhoja Behbud, Munavvarqori, Abdulla Avloni, Abdulla Qadiri. I hope that our young writers will write beautiful works about these great people, who shed blood, not tears, for the sake of the people's destiny and freedom” (Tahir Malik, 2017).

Methods

The play depicts the protagonist Asadulla Mira'lam, who traveled to Kabul as an ambassador and worked hard to establish friendly relations with neighboring Afghanistan, and the difficulties along the way. Although the existence of an organization called Shorai Islamiya was rumored, he came face to face with them here. Munawwar Qori, who introduced himself as one of the leaders of the organization, was well known to Asadulla. It was Munavvar Qori who led the Jadids in deceiving them, and it was Munavvar Qori who in one of his speeches prayed for a long life to "His Majesty the Emperor Nicholas the Great". What are you talking about now? Is he cheering for Kerensky? Is he praying to God for victory? ” (T. Malik, 1987) It is not difficult to feel the negative attitude of the creator towards Munavvar Qori in these places. If we pay attention to one word, the creator has strengthened his negative attitude by using falter instead of the word he is
speaking. The main content of this passage is also preserved in the story "Savohil", but such an attitude in Tahir Malik is focused on the image of a speaker. "One of the speakers applauded Kerensky. He prayed to God for the victory of the Russian soldiers. Five or six months ago, this great speaker wished a long life to "His Majesty the Emperor Nicholas the Great". Times have changed and the content of the prayer has changed" (T. Malik, 2006). Let us pay attention to the thoughts of the creator in this regard: In re-arranging the "Selected Works", I captured "Qaldirg’och" again, first of all, looking for a way to eliminate that shortcoming, I deleted the lines in honor of Munavvar qori"(T. Malik, 2017).

The introduction to the story "Qaldirg’och" tells the Uzbek folk tale about the swallow. If we look at the beginning of the work, the protagonist wakes up from the chirping of swallows and is described as protecting them from snake cruelty. which was. In my opinion, the fact that the story is called “Qaldirg’och”"Swallow" rather than "Savohil" serves to reveal the essence of the work in all respects.

In the story "Savohil" two lines from Cholpon's poem are included as epigraphs:

“Soul, why are you so,
You made friends with the shackles” (T. Malik, 2006)

As we read this epigraph, we are reminded of Cholpon's poem "Soul" and the poet's fiery appeal to the heart.

You are alive, you are not dead,
You are people, you are human.

Do not wear shackles, do not bend the neck,
That you are also born free!

These verses encourage the people to freedom, liberty, and the poet first of all calls for the liberation of hearts.

The epigraph is not included in the work in vain, because it is also a sign that the work is dedicated to the dangerous life of a Jadid writer who worked hard to enlighten the people.

At the beginning of the story, a short dialogue is given between Asadullah and Hajiyakhan: “—What happened to them? She said, looking at her husband anxiously.

➢ Look ...” (T. Malik, 2006) In the story "Savohil" we can see that the author's speech was included in order to further explain the situation of Hajiyakhan.

Hajiyakhan's dialogue with Asadullah, who is trying to protect the swallows from the snake, continues:

➢ "It's a pity to swallow an egg for breakfast," said Asadullah, walking towards the porch
➢ "Let them defend themselves."
➢ "He can't eat, he can't leave until he swallows an egg" (T. Malik, 1987).

This part of the dialogue was dropped in "Savohil". I think if we pay attention to Hajiyakhan’s speech, we can see the indifference to the fate of the swallows. Such an attitude of a woman who has gone through many hardships and suffered from the oppression of the time makes the reader think. Therefore, it can also be omitted.

In the story "Qaldirgoch" "The snake did not give any peace, but when you look here" (T. Malik, 1987) By introducing the word poor in the story "Savohil" , he was able to show the sadness in the image speech: “The snake did not give any peace to the poor, but when you look here” (T. Malik, 2006).

"- They have the pain of a snake, they don't leave me alone."

Hajiyakhan said, "There is still enmity in them," and walked towards the kitchen (T. Malik, 1987). The hostility in this passage in The Qaldirgoch is a reference to the serpent's hostility to
the swallows in the fairy tale, but this passage is not included in "Savohil".

As long as the creator creates an image, he cannot rise to the level of an image alone. Filling it in also includes other images moving around it to reveal its character. We use them to fully understand the image of the protagonist. Among such images we can include the image of Mawlana Abdul Ghani. His actions are reminiscent of our serious writers, especially his services to the dissemination of enlightenment(Khasanov, 2021). Let's pay attention to the speech of Amanulla in the work: I learned a lesson from him. In Habibia, which was built by your grace, they raised the children of many nobles. He had no enmity towards you, believe me, he is very loyal to you. He had no intention other than to enlighten our country(T. Malik, 1987). However, his accusation also describes a method used against Jadid writers: "Habibullah imprisoned Abdul Ghani, knowing that he had formed a new-minded gang, who was dissatisfied with the way the gang ruled" (T. Malik, 1987). Abdul Ghani also visited Afghanistan. he realized that only enlightenment would help him to be free. By depicting such events in Afghanistan, the artist was able to shed more light on the content of the ideas of Jadid writers.

We can also see that many places have been changed in the image of Asadullah’s conversation with Munawwar Qori. First, let’s look at what they see: "Blessed are you who have escaped the calamity of exile," said Munavvar Qori, embracing him. Asadulla shook his hand. Although he was furious, he did not let it out: - Sometimes I don’t understand the work of the Creator. If only a wise man like you could suffer this! "(T. Malik, 1987) If we pay attention to the author's remark describing the behavior of Munawwar Qori above, it means that he expected and was happy with Asadullah's "embracing" meeting, but he was angry with Asadullah, who "shook hands" with him, and did not like him. The author's speech served to reveal Munawwar Qari's inner attitude towards Asadullah. Through the mournful speech of the abdomen, he acquires two appearances at the same time, and is embodied as a beggar. Probably for this reason, the sentences separated by black letters are not included in the story "Savohil". In the course of this conversation, Asadulla's negative attitude towards Munavwar Qori was further clarified through his internal sarcastic speech "Look, I am also a wise man," thought Asadullah, but he answered without losing the secret"(T. Malik, 1987) In the speech of both characters, we can see that they are trying to hide their true relationship with each other and make a false compliment. These thoughts of Asadulla are also omitted in the story "Savohil". In the aftermath of the conversation between them, Asadulla's hatred of Munawwar Qori intensifies. In particular, the situation when Munawwar Qori invited him to sit in the net was revealed through an internal speech. By placing the word "fake" next to the word formality , he is referring to his false attitude. it is clear that his hatred is gradually thickening: “Asadulla, indignant at these false pretexts, sat down and said," Oh, spider, weave your nets”(T. Malik, 1987).

In addition to the above changes, words, phrases, and sentences entered by period requirement have been removed or replaced with another. For example, the phrase "Soviet government" was changed to "enlightened people," while the phrase "the Soviet government has a long life" was removed.

Results

The basis of the story was A.Avloni's "Afghan Journey". This was also emphasized by the author. The names of the persons mentioned in the diaries have been changed and included in the work, but the name of Zikriyo remains the same. Many of the events depicted in the Diaries in the story are artistically reworked. The ambassadors' clashes with the Turkmens on their way to Karki, the sending of Asadulla and Zikriyo to talk to them, and even their conversations with the Turkmen beys are described in the "Afghan Journey", which is artistically saturated in the story. This dialogue begins as follows:" We are your guests. We cross the river to the gorge and from there we cross into Afghanistan. Perhaps your soldiers did not know who we were, but considered us enemies and opened fire. "(A.Avloni, 2006) Turkmen princes in Karki try to bring them back, claiming that the Russians oppressed them. In his analysis of Stone's work, Professor Bode focuses on the fact that "most of
the dialogues are presented in a way that is consistent with the text of the material from the sources" (I. Stone, 2010). As can be seen, the inclusion of dialogues in the work of art, with little or no modification from historical sources, has been positively assessed. This method was also skillfully used by Tahir Malik and he achieved success in terms of the artistic language of the work. The scholar's views on the role of historical events in biographical works are also unique: "Scenes are skillfully constructed, and historians know how these events will end, but these scenes have their own development and culmination" (I. Stone, 2010). In this respect, the work of art differs from historical works.

Creating images of historical figures in fiction requires an in-depth study of the history, language, dress code, building styles, customs and rituals of that period (Majidovich, 2021). Another complex aspect of creating the image of a historical figure is that the creator must create his own artistic reality without compromising the historical reality. Of course, additional plot lines, landscape images, artistic texture images can be included in the work, but they should also serve to reveal the character of the image of a historical figure. Such a rare example can be found in Tahir Malik's story "Savohil". Abdulla Avloni, a historical figure, served as a prototype for the image of Asadulla Miramov created in this play.

The work begins, "Asadulla awoke to the sudden croaking of the swallows." "...snake would stick its tongue out and try to hit the swallow's nest, and the two swallows would scream incessantly as they attacked it" (T. Malik, 2006). The event looks like a natural landscape, but under this landscape there is a symbolic meaning. The swallow is the ambassador of spring, the bird that builds a peaceful home, the people who live in peace in their homes, and the snake is a symbol of evil, the oppressors who disturb the peace of the people (Xasanov, 2021). Even the fact that this little bird was able to find the strength to fight with a snake, which is several times stronger than him, in order to protect its nest, its pupae, makes the protagonist think deeply. That's why he thinks, "We're just like them." Because no matter how happy they were with the arrival of spring, they never thought about the possibility of snakes attacking. It is through this scene that the artist gives the impression that he is trying to warn the reader, albeit a little, of the dangerous situation in the later parts of the work.

“...any historical work serves as an object of depiction of historical events and historical figures. A writer who writes history, historical material, cannot create historical works without knowing the spirit of the period. In the selection of heroes and materials for historical works, a special work is required from the creator” (K. Kubaev, 2001) It is based on historical fact, especially in the coverage of the protagonist in all its aspects.

**Discussion**

Abdulla Avloni's activities are mainly based on the events surrounding his visit to the ranks of ambassadors. Since this work is written in the genre of short stories, it is not possible to cover the whole activity of the writer, so his activity as an ambassador to Afghanistan and before is described. As a result of this work, Abdulla Avloni's creativity, his spiritual experiences, his human qualities are revealed. As an example, he said, “Although the road to the palace was safe, it crushed Asadulla's heart. Burnt houses on the side of the road, blackened furnaces, crumbling pipes, nearby human graves, animal deaths…”(T. Malik, 2006) is natural. This aspect can be said to have further enhanced the vitality of the hero’s image. “...Asadulla was obsessed with these feelings for a long time, then when he calmed down and clarified his thoughts, he did not even notice that the lines were written in his mind:

Gullar xazon o'lmish, tikoni qolmish,
Bog'lar barbod o'lmish, xazoni qolmish.
Zolim falak bu ellarga qahr etmish,
Xonavayron, singan qozoni qolmish...” (T.Malik, 2006).

This rubai also succeeded in further producing the art of the work created by taking it from the
work “Afghan Journey”. At the same time, on June 26, at one o'clock in the morning, he was injured in the incident.

The flower is a symbol of beauty, and the flower grows in a peaceful land like a human being, but just as wars destroy man, so do flowers. Just as only thorns remain from the flowers that are hazon, so hazons remain from the gardens (Askarova, 2020). The use of the word hazon in both verses has strengthened the meaning of this word. “Falak” was called a tyrant because he was angry with the hands. The war destroys the whole earth, puts an end to the prosperity of families, which has gained art through the combination of a broken cauldron in poetry.

In depicting the psyche of the hero’s image, Tahir Malik skillfully used woven events. This manifest itself differently in different situations. "When Asadulla, who was on his way from “Turkijroqom”, reached his house, he saw the blackened walls and fainted" (T. Malik, 2006). What happens in the psyche of a person who sees such a situation, his state T. Malik portrayed it very convincingly. "He was in a hurry and didn't know how to open the car door. The driver was quick to get down and sit like that for a long time before he opened the door. … He shouted in a bar voice, in a state of soul in his eyes. In fact, the painful question trembled and flew from his lips. He tried to run home, but he could not move his frozen legs"(T. Malik, 2006). The author's remark helped to vividly depict the state of the protagonist. He approaches the platform at the foot of the courtyard, pulls out the sheets, and witnesses a horrible sight. "His wife and children were lying in bed," he said. The youngest clung tightly to his mother. He couldn't seem to separate her… She loved to lie down with her mother in her sleep. Seeing this, the protagonist tries to talk to his relatives, but loses consciousness when he feels that it is all over. There is no information about this event in the memoirs of Abdulla Avloni, so we considered this event as an artistic fabric that helped the author to reveal the mental state of the image.

The play also features the image of Xmarin, who is sent as an ambassador to Afghanistan. His thoughts on Asadulla give more details about this man. We have seen above the situation of the protagonist in the most difficult situation, and now he is portrayed as a person who does not express his pain to anyone: “Mira’lamov is a clean man. He may not be taught diplomacy. The behavior of Eastern intellectuals is unique to diplomacy. He does not want to tell you that he is in trouble. This man was probably made of stone, not clay”(T. Malik, 2006).

In the story, many events in the life of Abdulla Avloni are artistically filled and recorded. One such case was the sentencing of clerics to death and their escape from the clutches of the clergy at a meeting of the Shorayi Islamiya office about Mirmukhsin's article against the mullahs in the Turon newspaper, of which he was the editor-in-chief. Comparing Abdulla Avloni's "Afghan Journey" with this story, it became clear that many of the events in the story served as the basis for this diary. The author also noted: “Although the work is dedicated to Abdullah Avloni, and it includes many events in the life of the poet, it is not written as Avloni's biography. In the person of Asadulla Mira’lam, I tried to summarize the best qualities of the Uzbek intelligentsia, as well as to describe the mistakes made after the October coup”(T. Malik, 2006).

There is also important information about the discovery of Abdulla Avloni's "Afghan Journey": First of all, it was important because our people sincerely and honestly conveyed the events of 1919, the famine and destruction, which were very difficult in the history of our country"(A. Avloni, 2006).

There is another incident in the story that gives the impression that it has formed a unity with the historical truth in the work. "I must repent to the graves of Hazrat Mir Alisher Navoi" (T. Malik, 2006). It is said in the language of Asadulla. Asadulla's visit to the mausoleum and the depiction of his experiences at that moment further enhanced the artistry of the work. This may be included in the work due to the artist's boundless respect for the great Alisher Navoi.

Asadulla is portrayed in several places in the story as a person who is passionate about the fate of the nation. In parallel with this person, the Emir of Afghanistan Amanullah Khan is depicted as a person who glorifies enlightenment and fights for the freedom of his country. The following is a
proof of this: “An uneducated state is an example of a helpless child, and a kingdom whose citizens enjoy knowledge has the power to find its place among the country” (T. Malik, 2006). In Avloni's diaries we did not find complete information about Amanullah's bravery for the country. True, not all people and events in the diary need to be listed exactly. It depends on the creator which of them to use.

Conclusion

I think the author has made great strides in creating the image of Asadulla. He was able to put the fate of the nation, his freedom, above his pains, his health. The peculiarity of the hero is that he is not only Abdulla Avloni, but also an image that embodies the ideas and noble goals of all modern writers. I will try to explain the authenticity of the image with a single example. "Asadulla himself did not like those who talked a lot, perhaps because he was poor and thoughtful" (T. Malik, 2006). This is Tal'at Maksum's commentary on Avloni. It is natural for the right person to dislike someone (Mansurova, 2019). The writer could have described only his positive qualities without describing it. But just as man is not without flaws, so the heroes of the work must gain vitality by portraying man as he is. Human nature is insensitive; in one place he reveals his pain by shouting, in another he is preoccupied with other things without telling anyone. But all this continues in one sequence.

Throughout our analysis, we can observe that T. Malik was able to draw a true portrait of Abdulla Avloni in his story. The detail or dialogues used in the play played an important role in revealing the character of the image, with particular emphasis on the depiction of the writer’s inner spiritual experiences. We have studied the works of Jadid writers, their biographies, but while reading this work, the hard days they went through, their great courage in the cause of national liberation, come to mind and help us feel them closely. This work is not only about the past, but also about the present. The work is important in that it encourages young people to be educated in the spirit of patriotism and to appreciate our independence.

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