DESCRIPTION OF NATIONAL VALUES IN THE STORY OF THE NOVEL "NON-RETURNING WAVES"

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ABSTRACT

This article is devoted to the study of national values in the novel "Irreversible Waves" by Turob Maqsud, a representative of the Jizzakh literary community, the study of the uniqueness of the writer's style. The article analyzes and interprets the events of the five stages of the life of the protagonist in Jerusalem in "Irreversible Waves", which consists of "Childhood", "Childhood", "Adolescence", "Adolescence", "Early Youth". The play also shows the traditions, customs, ceremonies, cultural and spiritual values of the Uzbek people, the lives of national heroes.

Keywords: Tradition, customs, ritual, national value, the right of the unseen, halala, style, originality, skill.

INTRODUCTION

Turob Maqsud's novel "Irreversible Waves" is a product of imagination and memory, which is a beautiful gift of nature, while I. Otamurod's "I am one - a dream, I - one memory, the serum of longing is silent. Armon is a cry of losing joy, Memory is breaking in my chest ... You are my grandfather - Memory is the mountains of my heart ... Memory is a scar on me. It's a long way, Memory, ”he recalls.

The peculiarity of the novel "Irreversible Waves" is reflected in the creative process in world literature and in harmony with the renewed national novels. Speaking about the novel, literary scholar Umarali Normatov said, “the writer (commentary our T.P.) knows the ancient history of Jizzakh, especially the next hundred years ... Moreover, it is not only our national literature, but also world literature. , his knowledge of rare works of art, philosophy, psychology, his acquaintance with almost all the autobiographical memoirs created in the West and East during the last two centuries while working on "Irreversible Waves", his personal views on them - all this amazed me "[1; 4-5].

METHODOLOGY

From the very beginning of the work, the author quotes Alisher Navoi's poems "Ka'baki, the dead qibla of the world, the Ka'bah of the soul, the Ka'bah of the heart" interpretations, poetic passages fully prove the idea that the critic has acknowledged.

Each nation has its own traditions, customs, ceremonies, cultural and spiritual values, as well as national heroes. the description of the events of the five phases of the life of the protagonist Jerusalem reflects the above circumstances. The work is told in the language of Jerusalem. As mentioned above, the work belongs to the group of autobiographical works, which in some ways coincides with the works of Sadriddin Aini, Oybek, Abdulla Qahhor, Nazir Safarov in this direction. In the "Childhood" section of this work, he skillfully describes "disappearing traditions" through the story of Jerusalem. We can see this only in cases when the mother of the protagonist carefully keeps the chillaka electricity for her uncle Abudurahman or her son from Moscow until late autumn, leaving a small part in the pot, whether it is pilaf or liquid soup, as "the right of the missing". We can see throughout the work that this is a characteristic not only of the mother of Jerusalem, but also of every Uzbek family. “At the same time, Shirin's sister Nozik is carrying a plate. When my father saw Sister Nozik, he laughed and recited:

"Come on, come on, come on,"

If you go, don't come,

On the way, my dear! ...

When the delicate sister returned, either my sister Zuhra or my sister Umri ran to them, carrying food on a plate, and my father said with pleasure:

"Come on, my chicken!" - remains ”[3; 23].

This is an expression of pure Uzbek nationalism, universal values. In the play, such cases are clearly seen in several places, in the description of events, especially in the hashar, in the process of resolving the problems between Sayid aka and Tuti opani, that is, in the halala. Sayid aka divorces his wife Tuti due to alcoholism. This is bad in the Qur'an, in which case it will not be possible to continue the marriage, and it will be possible to remarry only if it is halal. The author describes these events in a very moving, convincing way. Sayyid is tormented by the knowledge that he will pay a great price for his foolishness, and even agrees to his death. looked bad at the teacher ...

"Sayyid, sit down!" This is the consequence of giving free rein to the words that come out of your mouth, of not giving power to your own mouth ... This is not the case with a Muslim. Sit down! ” [3; 77].

The writer skillfully depicts the sufferings of Sayid, who is frying in his own oil, and Toti, who is anxiously awaiting his fate in the inner room. Not only them, but also the reader, who is waiting for a solution to this situation, is confused and excited that even the religious leader "teacher" did not expect such a solution. This shows that the writer has a unique style.

"I also doubt that you are a Muslim," he said. Where is the word to testify ?!

Sayid aka stuttered:

"Lo ilahi, loi ilahi ... Sayid aka could not say anything but these two words" [3; 78]. It is then logically justified in the language of the father of Jerusalem that a person who does not know or fulfill all five conditions of Islam will not become a Muslim.

“Can a child inherit Islam even if his parents are Muslims? Even if it doesn’t follow the five fards!

Isajon domla (thinking) No, there will be no inheritance at all, wrestler!

Dad: Then Sayyid is a disbeliever!

Musulmonqul aka: Girt kofir.

Rashid aka: A thousand returns!

Dad: (Looking at the teacher) Then the three divorces that Sayyid said are not obligatory.

- The right interview! Said the teacher, surprised.

After all, it is not written in those books of the Shari'ah: "If a husband and wife who were married in the time of disbelief convert to Islam, they will remain in this marriage without renewing their marriage."

The teacher said hastily:

- Such a wrestler!

- So, if you teach this Sayyid first the fards of Islam, give your fatwa and then give a good blessing, is it acceptable?

"All right," said the teacher quickly. "[3; 79]

Two things can be deduced from the above dialogue, which also testifies to the writer’s high skill. The first is that as a result of the Soviet-era education system, he and all Muslims living at that time were given only secular education.

The second is the convincing revelation that national values will not die as long as the enlightened, educated Uzbek people have the right path, like Sayidvoy, who is helpless as a result. In this regard, he said, “The artistic reality created by the Creator must correspond to the reality of life, but must prevail over this reality on which it is based. Imitation of life has been proved to be the creation of a new artistic life of

universal value under the influence of a certain sense of talent, thinking, ideals in artistic creation ”[4, 97].

RESULTS

In the process of reading the work, we can see that these views were programmed by the writer himself. In the play, the image of a caring chairman, formed under the influence of the Soviet era, is vividly displayed. In the dialogue, the parents of the protagonist Quddusvoy reveal that the chairman, who had a cyst at the expense of the collective farmers, used the people's money to buy a house in the city, and Soli paid for the sheep and rams in collusion with the farm.

“Did Sharifboy give a thousand sheep to the kolkhoz in this hope?

"Poor Uncle Sharif!" Said my aunt with a sigh. "Even if he gave a thousand sheep, he could not escape the Soviet catastrophe! ... My father's gardens are also being destroyed, and I'm afraid that one day he won't be able to do so." Torakul bobo in vain:

It was the Soviet era,
It got worse by the day.
Soviet, Soviet, Soviet, Soviet,
Cool the son from the father,
Cool the father from the son.
Do not lie in vain, the coffin,
Cool the living from the dead! ” He didn't write a poem! [3; 96].

As we read the work, it deeply analyzes the inner world of each protagonist. Importantly, the character characters created by the writer are not the same. The writer brought new heroes into our literature. Its protagonists are people who have a national identity and reflect new horizons of thinking. For example, in the novel the writer portrays the person not only as a product of social relations, but also as a divine, innate - natural, mysterious - magical being, his social and historical conditions - strange feelings, qualities, subconscious, not subject to system, state, politics, ideology we see that he tried to express his unspoken circumstances through Jerusalem and other heroes.

“My father had just returned from the field, washed himself, and sat on the platform. He met Sayid aka and said:

Take out the joy of the Urals, may it be given with the life of a wrestler!

My brother Sayid's mouth opened:

"I'm sorry, he's just opened his eyes. I'm coming right here. I haven't told anyone yet. How did you know?"

"Yes, now, God will tell," said my father ...

- Thank you, good. Uncle ... that's ... if you agree, I'll name him Musajon!

After thinking for a while, my father said to my aunt:

Take that blue shirt off, 'he said.

He wears this shirt when he grows up, ”said my father” [3; 112].

In the small passage quoted above, the values inherent in our people are reflected. It was difficult for Musajan to call his wife by his eldest son's name, not by his wife's name, or to give a shirt to a newborn baby with good intentions, by Sayidvoy aka Musajon, the cleric, but as clever as Musajon the wrestler, because he knew Islam well. as a token of gratitude, and is evident in the fact that he named his child after him because he wanted her to be such a person in the future. Unfortunately, it is no secret that such values gradually disappeared during the totalitarian regime.

In the play, such national values are vividly, convincingly, vividly portrayed in several places. In particular, this situation is exaggerated in the process of waiting for the bridesmaids who came to Musajon's daughter Soadat:

“Where did the young man serve?

- He has been calling for enlistment since the fall of last year, and every time your son-in-law calms down ...

"Hey, hasn't the young man joined the army yet?"

"What does he do in the cold?" Now, if we speed up the wedding, your ex-husband wants to leave the conversation completely. "If I pay three or four rubles, he will write a red ticket," he said.

"Look, why didn't I ask?" That's it, good sister! Let the young man go to the service, the wedding will be after. A young man who has not served in the military? What the hell, or a flaw?

"Why do you say that?" All four limbs are healthy, 'said the aunt, holding her collar.

- Then go to work!

- Will your daughter wait for two years?

"What did he do?" Didn’t you wait five years yourself?

- Those times were different ...

- I didn't ask at first, I didn't break bread when I found out that he didn't go to work.

"I'll tell you what," said the aunt, turning to my aunt. He stared blankly. - Let's get married, then he will go.

"No," my father interrupted. "You can't be a Muslim until you're a foreigner!" [3; 124].

DISCUSSION

In my opinion, this book should be read by a wide range of readers today, because parents who are now raising a girl are interested in the young side, the material side: wealth, lifestyle, family, respect for each other, the couple to each other. we think that the obligation to the front is disappearing, resulting in an increase in rulings.

The writer also skillfully draws rural landscapes in his works. "The artist depicts certain events and happenings in bright colors through his artistic thinking and expresses his attitude to these events" [5; 58] - in the play, during the totalitarian regime, it is necessary to set a norm for young schoolchildren to read. The thoughts of the students involved in the field work during this period are impressively expressed in the experiences of Jerusalem.

“Do not lower your head,
Don't take my word for it,
If you can't pick cotton,
Rest in peace! ...

Yes, where is the school, where are the books before the cotton harvest is over! You know, I was just interested in reading! Suddenly a boring life began: I get up before dawn, go to the field with the herd, burn to fulfill the norm, and if I do not fulfill the norm, in the evening I hear from Nadir teacher; when the sun goes down, my sisters also watch me mow the lawn, and I load the hay on my donkey and go home; it's time to go to bed before I wash and eat, and I fall asleep in my place, and I sleep with whichever side I'm on, and I sleep with whichever side I'm on; it doesn't even bother me to fall over. Yes, that's right. I don't know when the school will open. Well, my textbooks, my books! ” [3; 235].

Such an image, on the one hand, shows the skill of the writer, on the other hand, helps to feel the tragedies of that period. The writer describes life in all its horror, advancing the idea of showing the problems of the period from the material he has taken from life.

CONCLUSION

The play also talks about national values that some of our young people do not know today, which is told in Jerusalem: “On my way home from the Besharik, I saw Fayzi Baba, a master, fastening his belt on the ground and praying ... I took the stick

lying in front of the ditch. At the same time, I crossed the front of the Master Grandfather's belt, which was far away from my grandfather's belt - my father taught me to do this in front of a person who was praying ”[3; 191].

Elsewhere in the play, the writer cites a conversation between the chairman and Master Baba about honesty, in which Jerusalem is surprised when Master Baba says, "I read in a book!" "The school said that all such old men are illiterate" [3; 193]. we can see that the narration heard by the grandfather greatly elevated the artistic idea of the work. In the beauty of the river, Yusuf takes an apple that is floating on the surface of the river and eats half of it. Then he comes to look for the owner of the apple and pay for it, thinking that it is a sin to eat without asking.

“–O begetter! I got a bug from a slave who ate raw milk. I grabbed that apple while it was flowing in the water and put half of it in it without asking. Now I am both a sinner and a debtor in front of you ... Tell me, old man, how can I pay off my debts and wash away my sins? ”- a long question - after the answers, the old man says that he has no money to pay the apple, he only fulfills the condition to pay it. "Otherwise, I have a daughter named Abkor." His legs are paralyzed, his eyes are blind, and his ears are deaf. You must marry Abkor, that's for sure! Yusuf agreed to the condition ... The young man went into the corner and froze in amazement: in the chimpanzee, a beautiful woman was bowing and greeting him. Yusuf covered his face with his hand and went out of the corner. "This is not the girl I was told!"

"It's true, but when I say blind, I mean I didn't look at the faces of the filthy, when I said I was paralyzed, when I said I didn't go out, when I said I was deaf, when I said I didn't hear a bad word, my son!" . Then Akobir said, "If his father had not eaten half an apple, my son would have shown his strength at the age of three!" he said. Brother Orzikul, where is our honesty going now ?! ” [3; 195–196].

Now, if we pay attention to the passage quoted above, to the sentence, "It was said in school that all such old men are illiterate," the narration of the Master's grandfather shows how unfounded this curse of the Soviet government was. The narration has a great philosophical meaning and it is revealed that it is not the job of a Muslim child to eat someone else's rights, the consequences of which will affect not only himself but also the next generation. It should also be noted that this narration is a lesson for those who are not afraid to take the rights of others, and for those who fly in the choice of a groom, not on the basis of faith, but on the basis of lifestyle, money.

From the above analysis, it is clear that Turob Maqsud is a creator who has thoroughly mastered both the national literary traditions and the experience of world

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literature, constantly researching, trying to update the pattern of words and ideas, which is clear from the content of the novel.

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