

REPRESENTATION OF THE AESTHETIC IDEAL IN A MODERN VERSION

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Annotation: In this article, observations are made about the reflection of the problem of the aesthetic ideal in modern prose. In particular, the novels of Abdulla Qadiri "The Days Past" and Cholpon's "Night and Day" were analyzed. The beginning of the 20th century was a period of renewal in the history of the Uzbek people, the emergence of the Uzbek novel as a new genre and development trends. Also, within the framework of the classification of images, the social factors of the aesthetic ideal of the creator were studied.

Key words: Jadidism, Jadid prose, aesthetic ideal, aesthetic ideal of the creator, aesthetic principle, dramaturgy, character of the work, dramatic journalism, genre.

The socio-economic, political, and cultural processes that took place in Turkestan at the beginning of the 20th century were also reflected in thinking, and this influence was especially evident in artistic creativity. Uzbek literature has achieved great success in a short time. Among the innovations, the creation of first small epic works, and then the introduction of the genre of the story and the novel, also acquired particular importance. All this is due to the modernist movement and modernist literature, which served the ideas of renewal that formed at its basis. The application of reality to genres such as poetry and drama paved the way for the creation of epic works. Certain aesthetic principles have been established in literature. "The following can be indicated as the main aesthetic principles that determine the essence of this literature: a) the aesthetic ideal "fell to the ground", that is, the social ideal of the modernist movement became its aesthetic ideal; b) social orientation, mobilization for the implementation of a certain idea; c) thematic proximity to real life; g) nationalization of content and form". [1]

These principles serve as a kind of guideline in the further development of new literature.

The artistic weakness of the early prose works of Jadid literature is also seen in the fact that they are used for an idea. If in the early works of modern writers such as Avloni, Behbudi, Sophizoda, Tavallo, the idea is put forward that the conceived masnad - the ideal can only be reached through enlightenment, then the ideal of Fitrat, Cholpon, Kadiriyya is social, enriched with economic and political concepts.

Mature works have been created in modern Uzbek literature, worthy of being a model for the aesthetics of later periods. In previous chapters, we said that the Jadid movement was formed in Turkestan due to both external and internal reasons. Since this trend has the influence of the Turkic peoples, including the Crimean Tatar educator Ismail Gaspirinsky, before proceeding with the analysis of the works, it is necessary to take another look at his work. Ismail Gasprinsky also wrote prose works, including such stories and novels as "Letters of Farangistan", "Muslims of Doru-r-Rohat", "Land of Women".

Although The Muslims of Doru-r-Rohat is reminiscent in spirit of the works of individual and social improvement typical of the European Enlightenment, it is distinguished by the fact that each issue is evaluated from a religious and national point of view. . This work of Gasprinsky is also valuable because it is an artistic interpretation of the socio-political thoughts expressed in his journalism. In the work, the author frankly writes about the decline of Muslims, who once flourished with their knowledge and power even in European countries, losing not only their prestige, but also their freedom. Although the dream of a humane, legal, and most importantly modern, progressive country, not inferior to Europe, prevails among the "Muslims of Doru-r-rohat", in reality, until the writer acts on the perspective of a certain nation or people, he will not be able to live on earth, he expresses that he is able to build the society he desires with the help of attractive artistic symbols.

The work is written in a fantastic genre, and the depicted country, its nature and people have supernatural features that can only be imagined. If we trace the centuries belonging to the literature of the European Enlightenment, they depict mutual equality to such an extent that it is not difficult to see that the result was completely illogical situations, and social dreams were directed towards utopia.[2] Gasprinsky's novel is, first of all, a religious and educational worldview, it is also a product of political thinking, which was formed in the reality of the processes that took place in the second half of the 19th century, and acquires a

certain meaning. Although the writer does not talk about universal ideals, the speech of his ideal characters is dominated by a sense of concern for the future of Turkestan. It is possible that Gasprinsky's warning ideas about the state of the nation were transferred to the heroes of Fitrat's works.

In "Muslims of Doru-r-rohat" there is an image of Amir, the ruler of a beautiful country. Amir in all respects corresponds to the image of a just king depicted in Western and Eastern literature. Amir Mulla Abbas called Frantsavi Tashkandi to him and asked about the news in Turkestan. What he said about Turkestan is similar to Faranga's comments in Munozar. For example, Gasprinsky: "If the Turkestans open their eyes, see the world, do not wake up from their ignorance and do not realize that they do not know something, and do not strive to know, they will see the wealth, profession and trade of the world. It is natural to move on to more knowledgeable and perfect peoples"[3], and a tourist from Fitrat thinks about it this way: "According to the economy of mankind, I say: if this is the way you Turkestans, that is, to enjoy the precious 37 years of a sweet life, you are depriving yourself of useful knowledge by studying its fragments. In a few years, there will be nothing left of Islam in Turkestan, only its name will remain on the pages of history! "[4] That is, the transformation of ancient Andalusia into beautiful and flourishing knowledge by Gasprinsky over time, and much more. Fitrat's comments are very similar to his thoughts about lost potential due to the mistake of negligence. If Mulla Abbas in the work of Gasprinsky says: "When Jame'i Kabir passed into the hands of the Spaniards, Muslim verses and inscriptions were removed, and this famous monument was restored in the Christian style,"[5] what remains is "Mosques and madrasahs where scholars and saints, the essence of temples - bells now ring in those places where the call to prayer was heard before" [6.]

These words are not due to the authors' ignorance of the bitter past that took place in the history of certain peoples, but by showing past events by example, a perfect combination of medieval science and culture and modern knowledge is formed. expresses the dream of society, a common social ideal. Since "Muslims of Doru-r-Rohat" is a work that serves social and aesthetic ideals, it depicts a perfect image, from a simple citizen to a ruler. Especially with inner love, the author approaches the images of Amir, Sheikh Jalal, Faridabon. In one place, Faridabonu describes that "she was dressed very beautifully and beautifully, in this case she was even more beautiful, and her voice sounded sweeter and sweeter." We noted in the previous chapter that color also participates in a more vivid reflection of the level of ideality of the aesthetic ideal. Just like the smart girls in Fitrat's works and the ideal women in Kadiri's novels, Faridabonu is extremely beautiful. The description of her in a red dress is reminiscent of Zulaikha Fitrat. The girl is perfect not only in beauty, but also in manners, science and art. Every citizen of Doru-r-rohat is as smart as Faridabonu, because the environment in which they grew up and the parents who raised them are good people.

On this occasion, the author writes in the language of Mulla Abbas: "What a wonderful life! what a good life! His father is a teacher, his two sons are teachers, his daughter is a wonderful healer and a nightingale in the form of a man. So much fun, grace and purity! what happy people."[7]

In the drama of Abdulla Avloni "Biz va siz" tragedies are written that occur not only in the fate of children, but of the whole society because of ignorance in marriage and family. That is, if Gasprinsky recognizes the citizens of an ideal state as enlightened individuals and wishes to multiply such people all over the world, then Avloni, through the tragedy of an intelligent young man, inspires the need for a representative of each household to have a new worldview.

Naturally, the literary and social views of Ismail Gasprinsky influenced the artistic thinking of Siddiqi Aizi, Khadzhi Muin, Cholpon and similar contemporary artists. Above, we emphasized the artistic and ideological similarity between the epics "Doru-r-Rohat Muslims" and "Miroti Ibrat". In Daru-r-Rohat, Mullah Abbas encounters many extraordinary miracles. Among them, the most amazing is the mirror in the emir's palace, in which "all the villages and gardens of Doru-r-Rohat and people walking along the road and over the mountains were visible in the mirror." That is, the head of state is aware of everything that is happening in the country, the way of life of people. What a brilliant invention. This detail inspired Isaiah, and perhaps the writer even elevated it to the level of a title. Although Gasprinsky expressed his social ideal in prose, and Ayziy in verse, there is a commonality in the image. For example, Gasprinsky writes: "Stone pavements on both sides, iron fences along their edges and flower beds behind them, beautiful houses speak of the pleasure and enjoyment of the inhabitants" [8], and Aiziy writes:

Doshdin all the land and buildings are dead,

A new form of jury death [9]

Or

Bustons between houses,
Flowers with bouquets [10.]
as if expressing Ismailbek's thoughts in verse.

In Mirat Ibrat, the author explains that the basis of a happy life is knowledge-enlightenment, in the following lines:

Irfan was dying now,
A person is capable of dying... [11.]

The work "Muslims of Doru-r-rohat" consists of two parts. That is, the first part is devoted to the events that took place in a dream or imagination of the hero, and the second part is devoted to describing the existence of life in Doru-r-rohat. The structural structure of the Siddiqui-Aizi epic is the same. However, although both parts of the epic describe their own independent reality, they served the same purpose - the expression of the social ideal of the writer. The first part of the epic is mixed with real images and dreams, and the second part describes supernatural events that took place between 1912 and 1913. That is, the lyrical hero goes on a journey in the spring. The goal is to enjoy nature surrounded by beauty, to forget for a while about the professions that have happened to you, etc. So, a hero wandering through the fields meets a river on his way. Everything starts from here. That is, the water of the river flowing "like a dragon" was so transparent that even the smallest objects at the bottom could be easily seen. People who are interested in such a miracle of nature do not hesitate to go on horseback to the river to find out its truth. And he sees a huge dome at the bottom of the water. If Mulla Abbas gets into the Doru-r-rohat hidden behind the rocks, the lyrical hero Aizi will go to the underwater kingdom. Just as the waters of the Nile receded and, with the permission of the divine power, the path for Moses appeared, the hero of Miroti Ibrat also encounters such a river path. On the beach you will see an unheard of sight, a city that has no representation in the world. Mullah Abbas finds himself in an unusual country, meets Sheikh Jalal, whom he knows. It's the same with Izzy. That is, the adventurous tourist is not alone in a foreign land. Here he meets a friend. The writer writes that he has witnessed visions since ancient times, when mankind appeared with the help of a "magic scarf" from the tongue of a hero who fell between a sorcerer, fairies and demons. Swimming across the river is so much fun! The author's essay comparing the primitive people who lived in caves with the future image of Samarkand showed the incomparable power of human thinking. That is, through the acquisition of knowledge and enlightenment, a person has come such a long way. In particular, thanks to the fact that the peoples of Europe have assimilated universal knowledge without any differences, the West has risen to a level of development never seen before. He also suggests that if the inhabitants of Turkestan were aware of worldly affairs along with religious and educational information, they would not become shameful and suffer from the pain of decline, as they do today. That is, the future Samarkand will be described as perfect in every respect, as neat and beautiful as in Doru-r-rohat. However, the owners of these wealthy places are not Muslims, and the lyrical hero does not hide the fact that he wept in honor of this scene shown through the "magic scarf". The same lines remind us of Mullah Abbas' comments on the history, present and future of Spain. For Siddiqui-Aizia, the question of the social ideal is at the forefront, and the heroes of Gasprinsky are distinguished by the fact that they express the aesthetic ideal, albeit partially. Although both writers dream of the most perfect society, they differ in their peculiar style of describing the desired country and natural landscapes. Since Gasprinsky was born and raised in the most beautiful land of nature, the image of nature written in Dorur Rohat was copied from the Crimean mountains and unique flora. That is, the author again introduced beauty, taken from life, into the work with artistic colors. In Aizi's description of the overflow of water in fountains and ditches, the need for water required by the nature of the climate, and a positive solution to this issue is recognized as one of the main means of ennobling the city.

Gasprinsky's relationship with the Turkestani continued in the work of younger representatives of Uzbek literature of the early twentieth century, including in the artistic work of Cholpon.

Some of the actions and character traits of Mullah Abbas in Gasprinsky's "Letters from Farangistan" are to a certain extent compatible with Miryakub epakashi Cholpo ("Day and Night"). For example, Mullah Abbas accidentally meets Josephine from Paris, admires her beauty, intelligence, and even falls in love. If Miryakub wants to save a girl from the street of ignorance, which he fell into because of helplessness, decides to marry her for love, then Mulla Abbas does not want to accompany Josephine, who is not a mahram by her religious beliefs, but he stays at the behest of his heart. He says to Josephine: "... I fell in love at first sight, and in accordance with my honor, I will give the fullest possible dowry." Miryokub also accepts Maryam as his

wife according to Sharia. Two European girls, one French and one Russian, won the love of two Turkestan guys. The fact that the authors elevate women of European education to the level of one of the central characters is not to show foreigners as mature people, but because they have a broad outlook, know several languages, and have worldly knowledge. In addition, we can say that this was due to his ability to communicate quickly, and even give advice on some issues.

In "Letters from Farangistan", Mullah Abbas wrote that he was jealous of the "young farang Heinrich", who got into the carriage and said: "I did not like that he was sitting next to my wife and talking without moving, so I immediately grabbed him by the shoulder and pulled me" and "... a man appeared in our car, dressed in a new copy of the Tashkent camisole and in loose clothes. I'm afraid he's looking at Maryam! I closed the door." Miryakub's actions in this situation can be learned from Maryam's diary: "After the train stopped for a while at the station, a handsome young man passed us and stopped in my row in front of the window next to us. After that, Yakob (as Maryam began to call Miryakub) also moved in the same direction. The feeling of jealousy, which has a special feature in the character of Muslims, is so subtly described. There is another similarity between the heroes of both works, which are the characters of Heinrich and Sharafitdin. They are a typical example of intellectuals who are one step ahead of others in terms of knowledge and enlightenment.

Although the connection of Ismail Gasprinsky with the Uzbek literature of the period of national revival is reflected in social ideals that express the needs of the nation, such as raising an independent, enlightened generation, achieving equality, this social ideal is especially evident in the views that people who build a society should be the owners of a perfect virtues. In the works of Gasprinsky, the image of a woman, who is considered an ideal aesthetic hero, differs from similar characters in Uzbek literature. In addition to being educated, Gasprinsky's dream girls are free-thinking, independent, able to determine their own destiny and a little Europeanized, but this situation is not observed in Uzbek literature.

At the beginning of the 20th century, Mirmukhsin Shermukhamedov and Khamza first announced their work in print with the term "novel". Although the authors note, the works may not fully meet all the requirements of the novel genre. However, it is important for us that a new genre was boldly introduced into Uzbek literature.

In 1914, the first modern novel, *Childless Ochildiboy*, was published in *Vedomosti of the Turkestan Territory*. Thus, as the literary critic B. Gasimov notes, Mirmukhsin Shermukhamedov was one of the first to write a major prose work. "Befarzand Ochildiboy" was the first experience not only for the work of Mirmukhsin, but also for Uzbek literature as a whole[12].

The work "Childless Ochildiboy" was published in the "Vedomosti of the Turkestan Territory" dated September 25, 1914. The newspaper also printed a small announcement about the publication of the writer's work. The hero of the play is a rich man named Ochildiboy, who, despite his immense wealth, is a man with a broken heart, that is, he does not have an heir, the successor of his generation. At the beginning of the work, he laments that he created day and night, and, it seems, only wants the child to be at the head of the peasants and continue their work. The author evaluates this behavior of the hero and reacts that he himself was a poor man, therefore he does not think about raising his son. But the author also tried to acquaint readers with the spiritual world of Ochildiboy. Although the work does not fully meet the requirements of the genre of the modern novel, it is important for its realistic depiction and research in the creation of characters.

The novel begins with a description of Ochildiboy. Through the image of Ochildiboy, the author also gives information about the environment in which he lived, the way of life of people. The rich man prays to God day and night and wants only one child. Ochildiboy, although he did not want to be happy, gathered in the tea-room with other rich friends and in most cases sat quietly, not entering into conversation. One day his companions looked at him and asked: "...Ochildibai, what would you do if the Almighty gave you a son?" [13]. He is embarrassed by this question, but he quickly comes to his senses and says: "Oh dear people, let me laugh. Alhamdulillah, if God gives me a son, don't let him be our time. his wishes. After Andi, if he was big, I would send him to Darulfunun too." At the beginning of the work, the author characterizes Ochildiboy as an uneducated person. In describing his dream of a son, Ichkin dreamed that he did not want to raise his rich son, that the peasants needed a leader and heir to wealth. Judging by the character and personality of Ochildiboy, this situation is more realistic. But the author's influence is clearly felt in Ochildiboy's speech in the teahouse. After all, it was somewhat unnatural for a person who did not even think about making his son enlightened the day before, to immediately come to such a conclusion. However, this decision fully justifies itself by the

common dream of modern intellectuals - the desire to turn the ideal of knowledge and enlightenment into a guide for other compatriots. The comrades, who did not expect such an answer, admired his courageous answer, and they all raised their hands in prayer and wished Ochildiboy a child. This situation affects the rich man to such an extent that he cannot hold back his tears for the whole evening, apologizes to his friends and leaves the teahouse with a broken heart.

So it looks like friends gathered around him are not only greedy for the rich world. Under the influence of prayer, Ochildiboy left the orphanage in tears and wanted to go home. But due to the intensity of the pain, he wanders through several streets without finding his yard. At one point, the author effectively used the motif of a dream to give the reader a complete picture of the rich man's state of mind. Even the rich man's dreams are occupied with thoughts of children. The author does not paint the picture entirely in black, although many people are in debt paying rent to the poor. On the contrary, it embodies the whole person, expressing his suffering.

The play also features the character of a poor jeweler named Gulakhmad. He has two sons named Ernazar and Shernazar. Gulakhmad sent his sons to Usuli's old school next door. Thus, whether the author writes new schools in accordance with the requirements of the times or a strict traditional system of education, he does not place a great barrier between them for the happiness of the children of the nation. In necessary places, he dwells on issues of education that are closely related to what the author wants to tell the reader, his social ideal.

In the novel, the author uses this image to describe the arrogance of some judges, imams and scholars. It is because of this that he is forced to marry with debts. The Imam says in one place: "Why didn't I sleep last night (God bless you)? I wonder if there is a piece of bread or a book and a book at my feet, no, it is alms. because." [14.]

Also in the novel, the author dwells on the biggest problem of his time - the question of the past and the present. The fact that certain cases are prohibited as bid'at mudarri Usuli Jadida is criticized by Sufis and Imams. The disciples of Usuli Jadid are called "Gog-Magog". For example, a Sufi says: "Oh, blessed be our salt!" ... God forbid, so time is running out. ...When I look inside the school, masters in Russian are sitting there. ...Seeing this, I believed in myself and ran away. From that day on, if I see any of the children of this school, I will immediately believe."

So, in the novel "Childless Ochildiboy" social and domestic issues are written in parallel, starting with the suffering of a person. The work is not finished. But in any case, this work by Mirmukhsin Shermukhamedov is significant in that it illuminates the contradictory changes of time, the plight of people, the issue of literacy, everyday problems in the first prosaic plan. It is true that the author paved the way for our national novel with The Childless Ochildiboy.

The essence of Jadid literature is primarily manifested in the fact that the movement is focused on the practical basis for the implementation of reformist ideas. For this, it is necessary to open people's eyes and awaken their consciousness. This is why Enlightenment interpretation was central to novels as well as early modern drama and poetry. After Mirmukhsin Shermukhamedov, an important contribution to the development of this genre was made by Khamza with the novel "Yangi Saodat".

In the 12th issue of the magazine Al-Islah for 1915, an article was published on newly published works, which also mentioned the names of writers such as Hamza and Fitrat. The editors of the magazine answered "Yangi Saodat" and wrote: "It would be an exaggeration to say that such an effective national novel has not yet been published in the Turkestan region, especially in the Turkestan dialect, in order to encourage the people to read and write." "But he must not die." [15] Enlightenment of the people to read and write (highlighted by us - A.D.) was the main goal and task of the Jadid movement. It is inevitable that the old darkness will be replaced by new bliss, but this is not an automatic blessing. The purpose of the writer is to convey this idea to the reader. At first glance, this work of Hamza resembles folk tales, rich in didactic content. That is, the financial decline of a rich man given over to pleasure, a family saved by the initiative of an enterprising wife or children, etc.

The discovery of Hamza in New Saodat is not actually Olimjon, but his mother Maryam. If Maryam had not encouraged him to enlightenment, Olimjon would not have met the teacher Jadid, and as a result he would not have matured into an adult personality, as the writer shows. This means that the mother is also responsible for the happiness of the family and children. What would happen to the family if Maryam were ignorant? And what will be the fate of the six-year-old Olimjon and the three-year-old Khadichi?! So, for the

first time, Hamza embodied in prose the image of women who are able to determine the course of life events. Olimjan, who studied under the teacher Jadid, naturally achieves his dream through knowledge. In the work, to reveal the history of the writer, the image of a modern teacher is chosen. The creation of this image in a situation of increased pressure on Jadid schools and teachers allows us to understand the worldview of Khamza, his social and aesthetic ideal. Moreover, there is no doubt that teaching in modern schools, where enlightenment based on new views is instilled, is more effective than in other educational institutions. So, since Hamza follows the path of the reformers, it is reasonable that his ideal is a modern teacher or people who think in a new way. In fact, the images of Maryam and the old teacher served the author's idea. And Olimjon was the fruit of the idea - the expected result.

Also, the writer perfectly describes Maryam as a mature woman. Although her portrait was not painted, this is an example, in our opinion, of the fact that she forgets all grievances before the arrival of her husband Abdulkakhkor.

Hamza's "Meeting" ("The Four Loves") is also one of the first experiments in modern novels. However, like Befarzand Ochildiboi, this novel did not reach its full potential. Only fragments of his chapter "Meeting" have survived. Through such characters as Shirin, Yusuf, Rozikboy, Abror, different aspects of life are shown from different angles. The work is written not about knowledge, but about everyday problems. However, in describing such characters as Salima and Shirin, the author attaches great importance to female modesty, family qualities, which means that for an ideal marriage, a woman must be ideal. Thus the modern novel has been enriched with such images as knowledge, social reform, scenes of the human heart, knots of love, and has grown into such a great work as Days Gone By.

Indeed, with his novel "Gone Days" Abdullah Kadiri raised not only the national awakening, but the entire Uzbek novel to a worthy level. But it would be fair to recognize the influence of the first experiments in the Uzbek literature of the National Revival era on the creation of such a lofty work of art.

"Khamza, Mirmuhsin-Fikriylar, for the first time in the history of our literature, marked the beginning of the embryonic period of the emergence of the term, concept and genre of "novel", but the novels of Abdulla Kadiri are the only and perfect fruit of the practical process and research in this regard led to the birth of the first mature Uzbek realistic national novel "[16]. Indeed, Kadiri's novel "Past Days" is recognized as a perfect work of modern Uzbek novel. We are far from the idea of going into detail about the history of writing a work, and the purpose of our work does not require this.

Кадири выразил свои мысли в предисловии к произведению: « Since we have stepped into a new era, we will follow the innovations of this new era in every possible way, and we will update such epics, novels and stories. our people of this time "Takhir -" We consider it our duty to present Zuhra, "Chor dervish", "Farhod-Shirin" and "Bakhromgor" [17]. Therefore, new national heroes are needed for renewed thinking and time. Adib perfectly understood that he indebted to the people and literature as a creator responsible for the word, through the images of Otabek, Kumush, he wanted to see the perfection, great love, wisdom inherent in the "Dervishes Chor" in the personality of Yusufbek Khadzhi in Takhir-Zuhras of that time. Yusufbek Khadzhi is a hero, who absorbed the moral and social ideals that he dreamed of as a writer. He is a selfless person who gives his life not only for the future of his son, but also for the future of the country and society. The concepts of filial piety, patriotism and justice inherent in Otabek's nature were transferred from his father, Yusufbek Khadzhi. At a meeting with Radjabbek, he said that "the fault is not in the Kipchak, but in his superiors, who work for his personal interests, and the fault is not in the black shepherds, as the Kipchaks think, but in his three or four senseless becky." [18] says. That is, he deeply regrets that the people suffer immeasurably because of the personal enmity of one or two mercenary beggars sitting in the executive chair. In fact, the decline that destroys society is both localism and internal conflicts, - the writer explains with the help of effective words. But, as Cholpon wrote, "the sword does not kiss", "the dagger does not caress the forehead." (In the story "The Baker's Girl") Did the beggars, blinded by the thirst for the throne and wealth, think about the country and the common people? Looking for answers to the questions in his heart, he finally comes to the following conclusion: "careeristic, peaceful and ambitious people who do not know what a union is, who eat and drink each other in pursuit of their own personal interests, will not disappear from the Turkestan earth." "I cannot think that we are people" ("The Days Past", p. 296). According to father Otabek, the son of a man of broad outlook, such thoughtfulness is "remembering like someone else's child." The author draws his portrait as follows: "A young man with a heavy character, a large body, a handsome and white face, beautiful, dark eyes, a slender black forehead, and a young man who has just turned green" ("The Days Past",

6 p.). So, if we add spiritual perfection to such a mature physical maturity, then we can imagine the hero of the author's aesthetic ideal. That is, Gutidar reveals his inner intention, saying: "If there is such a righteous king as Amir Umar Khan." The reader's confidence in Otabek's excellence grows from page to page, chapter to chapter. In Toybek's speech, he said "we are both beautiful and smart", at the box office "if your fiancé is like that", and Akram Haji said "if it were in my power to raise a khan, I would raise Otabek as a khan" is very characteristic.

Kadiri describes Otabek and Kumush in a romantic manner, which leaves the reader with the impression that they are unattainable heroes. It is true that the love and exemplary life of the two heroes has influenced thousands of readers.

On the one hand, Kadiri helps the reader to create a certain mood by drawing portraits of his ideal heroes, and on the other hand, he follows the path of a vivid image of the antipodes of ideal heroes. This, in turn, served to further increase the level of idealism of Yusufbek Hadji, Otabek, Kumush.

Otabek ↔ Hamid, i.e. as the reader's hatred for the vices of Hamid's character grows, such as baseness, indifference to people's rights, arrogance, inability to see beyond his shell, his love for the character of Otabek increases. Here the aesthetic, moral ideal is represented by the negation of negation.

Yusufbek Haji ↔ Azizbek. The writer made good use of historical material in order to better understand the nationalist behavior of the intelligentsia. That is, in comparing the attitude of Azizbek to the throne and the protection of the interests of the people by Yusufbek Haji, the universal ideal of the writer is visible.

Kumush ↔ Zainab and others.

If in "Past Days" the attitude towards kirdikor in the "Khan's times" is mainly shown through the image of Yusufbek Khadzhi, partially through the image of Otabek, then in "Scorpion from the Altar" Anvar himself works directly in the same environment as Murza. . No matter how strong the love between Anvar and Rana is, the romanticism here is not as noticeable as in Days Gone. If Kumush is described by the author in relation to other characters with much higher qualities, then the image of Rana is revealed in the line of events.

In the previous chapters, we have given examples of the fact that most of the works of modern literature unfolded against the background of the tragedy caused by the reality of the time and the stupidity of people. Cholpon also followed his teacher and created a unique image of Zebi, admiring the images of Kumush and Rana. "Inside" skillfully revealed the unique secrets of the life and psyche of women. The author, who appeared in the novels Days Past, Scorpion from the Altar, Day and Night, separately investigated the problem of the aesthetic ideal.

According to the analysis of the work in this season, the following conclusions can be drawn:

1. The creation of Kadiri's novel "Past Days" proved that the new Uzbek literature has risen to a truly advanced level. In this work, the perfect image of society and aesthetic ideal images are uniquely comprehended.

2. In the interpretation of the images of Yusufbek Hadji and Otabek, aesthetically perfect characters are created, who consider the fate of the nation to be the same as their own.

3. Having clearly depicted the antipode of ideal heroes, the moral, aesthetic, universal ideal of the writer, the dream of enlightened women, the idea of fighting for a pure goal, was illuminated through the symbols of Kumushbibi and Rana.

4. Intellectual characters such as Olimjon, the Jadid teacher (Khamza. "New Saodat"), Sharofutdin Khodjaev (Cholpon "Night and Day"), the characters were portrayed at the level of the aesthetic ideal in the Jadid novels.

5. The creator's dreams of a just, philanthropic ruler are understood through the speech of such characters as Mirzakarim Kutidar, Yusufbek Haji, Otabek, Anvar, Sultanali.

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