



**EXPRESSION OF NATIONAL AND UNIVERSAL
VALUES IN THE IMAGE OF CHILDREN**

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Abstract. This article discusses the tradition of creating a national hero in a work of art, the issue of historicity and artistic texture, their artistic and aesthetic characteristics. Attention is paid to aspects such as the proportionality of the image of children to art, the role of artistic texture and the style and skill of the writer. The issue of creating a national hero was studied using the example of the work of Abdulla Qahhor.

Keywords: image, imagery, artistic texture, historical truth, form and content, mobile images, writer's style, creative intention of the hero, harmony of space and time, tendency, perfection, integrity, author's concept, artistic expression, etc.

Annotatsiya. Mazkur maqolada badiiy asarda milliy qahramon yaratish an'anasi, tarixiylik va badiiy to'qima masalasi, ularning badiiy-estetik xususiyatlari haqida so'z yuritilgan. Bolalar obrazining badiiyatga mutanosibligi, badiiy to'qimaning va yozuvchi uslubi va mahoratining o'rni kabi jihatlarga e'tibor qaratilgan. Milliy qahramon yaratish masalasi Abdulla Qahhor ijodi misolida tadqiq etildi.

Kalit so'zlar: obraz, obrazlilik, badiiy to'qima, tarixiy haqiqat, shakl va mazmun, sayyor obrazlar, yozuvchi uslubi, ijodiy niyat qahramon, makon va zamon uyg'unligi, tendensiya, takomil, yaxlitlik, muallif konsepsiyasi, badiiy ifoda va boshqalar.

Аннотация. В статье рассматривается традиция создания образа национального героя в художественном произведении, проблема историчности и художественной фактуры, их художественно-эстетические характеристики. Уделяется внимание таким аспектам, как соразмерность

образа детей искусству, роль художественной фактуры, а также стиль и мастерство писателя. Проблема создания образа национального героя исследована на примере творчества Абдуллы Каххора.

***Ключевые слова:** образ, образность, художественная фактура, историческая правда, форма и содержание, подвижные образы, писательский стиль, творческий замысел героя, гармония пространства и времени, тенденция, совершенство, целостность, авторская концепция, художественное выражение и др.*

The need to study the Uzbek national-cultural heritage, in particular, the international place of Uzbek literature, the need to feel a sense of national pride in society and understand values, to substantiate the worthy place of works of art in the development of world civilization in the process of today's globalization, requires the study of the work of writers who have had a strong influence on the literature of the present day as a holistic system. Universal ideas expressed in literary literature have a positive impact on the future of a harmonious generation. "Instilling in young people a love for books from childhood, the formation of independent thinking and a broad outlook will be a solid foundation on their life path"[3.135]. Accordingly, studying the problem of the formation, development, and description of historical-biographical works, one of the epic genres, makes it possible to determine the literary process, the individual style and skill of the writer. In general, the issue of interpreting national values has been one of the ancient and eternal themes of literature for centuries, as we will see in the analysis of Abdullah Qahhor's "Tales from the Past" and Oybek's "Childhood" short stories.

Although works written in the field of children's literature are written by experienced adult writers, the events are narrated in children's language, adapted to the worldview of children, and this makes it easier to understand the reality in the work and draw the right conclusions from it. The main character of Oybek's "Childhood" story, Musavoy, is also depicted as the narrator of the work. This story

is an autobiographical work and is about the writer's childhood. The main character of the work, Musavoy, is a character with a restless character. He is the son of a simple, humble family, typical of the true Uzbek nation. The fact that Musavoy's Uzbek spirit, loyalty, honesty, and hard work are ingrained in his blood is felt throughout the work. He always looks for goodness in his surroundings. He is portrayed as a realistic observer of life, a hardworking boy who does not shy away from any work. Musavoy always looks for interesting stories in his surroundings. His sharpness of mind and interest in knowledge have always surprised his loved ones. Despite his young age, Musa feels his duty to his homeland. Every event happening in the country does not leave him indifferent. He puts his love for his homeland above anything else. The fact that all these qualities are reflected in the image of Musavoy, the main character of the work, means that Uzbek nationalism is felt in the hero's behavior.

In the story, Shahodatbonu, Karomat, and Musavoy's grandmothers are real Uzbek women, symbols of patience and contentment. The difficulties of life, the hardships of life are overcome only with patience and faith in the coming of prosperous days tomorrow. Since the work is about the life of the odd folk, the hard days of the working population, one cannot help but admire the fortitude of the Uzbek people once again. The main events are depicted mainly in the markets and streets. In this respect, this work is also reminiscent of the works "Shum Bola" and "Tales from the Past"[2.175].

The past is the first step taken for the future. The past tells who you are, your lineage. "Tales from the Past" is an autobiographical story about Abdulla Qahhor's childhood memories and childhood years, and the work reflects the expression of Uzbek national and universal values. The story centers on the writer himself, who recounts the events of his childhood, preserving the language features of that time. At the beginning of the story, the author talks about the places where he lived. We know that Abdulla Qahhor's childhood was spent in many villages of the Fergana Valley. The writer's father's name was Abdukahhor, he was a blacksmith, and

therefore the writer's family could not settle in one place. They were forced to move from village to village for livelihood or for other reasons. In "Tales from the Past", we witness the writer's childhood.

Childhood is the most beautiful, precious and priceless period of a person's life. Life is given to a person once, and this is a period of time far from human sins. Childhood is the jewel of this life. But this jewel is not known at the time and cannot be felt from the heart. It is only when one grows up, when one sees the bitter and sweet blows of life, when one begins to sink like a stick in the ocean of life, that one feels it from the heart. I wonder why it is only after we have lost everything that we realize its true value and want to live with these beautiful moments. Memories will always be our companions in this. One way to travel to childhood is through works about childhood. Because they are also about the writer's past, what he has found, what he has lost, and his unfulfilled dreams. One of the most beautiful features of children's prose is that they are expressed in the language of a child. When you read these works, your heart swells, and you involuntarily say, "Yes, I had that too," but you should not forget that the work that has a good effect on you is written with great skill. In children's literature, we always discover sincerity and simplicity again and again. Because children themselves do not know flattery, courtesy, or hypocrisy. Children's literature, like children, consists of various, pure colors. Sometimes you laugh while reading some works, and sometimes you feel sorry for yourself when you see the child's other adventures. Not only life, but also literature teaches a person to hear someone's pain and sympathize with him. A person who reads such a work will undoubtedly gain the spiritual strength he needs, his soul will be renewed, his views on the world will be refined, and he will begin to feel the world even better. It gives him aesthetic pleasure and spiritual refreshment.

The work "Tales from the Past" by the famous short story writer Abdulla Qahhor is also an autobiographical work about the life and innocent youth of young Abdulla. Young Abdulla's childhood was not like that of Musavoy or Karavoy. He did not make friends, he could not find a confidant. Although he was a child who was

cherished by his parents, his heart was repeatedly hurt by his loved ones. Due to his father's profession and the changes of the times, many years of his childhood were spent in exile. As soon as he heard the words "aliens", "nomads", and "strangers" from his peers, the curse of his unbelieving grandmother became one of the many curses hanging over his neck. He did not accept Savriniso, whom he had accepted as his own, like others, but as his own, and witnessed the death of his brothers Olmasoy and Umarali, whom he had wished for. Even though our young writer has gone through such dark pages in his life, he never gave up. The work depicts the perseverance and simplicity of the Uzbek people. Abdulla's father, who does not give up on his faith even though his simplicity always brings him worries, is a vivid example of this. Both works embody the difficult life of the 20th century. The reader lives in the same era as the heroes of the work, laughs when they laugh, and cries when they are sad [6.121]. The work teaches the younger generation to be patient, to be kind and considerate to those around them, to use their own opportunities, and to be content. It changes their worldview, develops their thinking, and increases their desire for knowledge. We would not be wrong to call both works masterpieces of Uzbek prose. After all, the past is a mirror that teaches lessons to the future.

Abdulla Qahhor explains at the beginning of the work what events happened before writing "Tales from the Past", why he decided to write a work that tells the story of his own life and give it this title, what motivated him to write this work: "A.P. Chekhov informed me that the memories that have been sinking like stones in my mind without being able to rise are countless. The teacher gave me his blessed glasses, as if he said, "Put these on and look at the past of your people!"... After such insults, I felt like writing down what I remembered from the scenes of my past life without giving in to "fiction"..." The writer uses a subtext in the title of each chapter of the work. The exposition of the work begins with the chapter "The Blessing of the Disaster", which tells about the writer's family living outside the baker's house in Yaipanda, named after Olim Buva. The work tells about the simplicity of a simple blacksmith family, village life, and the hardworking and pious people. The exposition

of the chapter "The Blessing of Disaster" begins in this way. After the exposition, the writer selects the development of events. In it, we see how little Abdulla stole a piston and unknowingly shot his mother, burned his shin with an iron, and while playing with mud, he got lost in the field, watching Kazakhs and Russians who had come from the guzar, and when Ramadan came and he was at the market [1.44].

The climax of the story is when Abdulla meets Grandpa Olim's sister on his way back in the evening after riding his father's "Devil's Cart". It is after this incident that changes occur in both the blacksmith's family and Grandpa Olim's family. Trust between close people begins to be tested. The culmination of the story begins with the blacksmith's naive help to Grandpa Olim's daughter, and people misunderstand this. After this incident, young Abdulla's life as a "stranger" begins. Their life does not stop with their departure to the Far East, nor does the work or the development of events stop. On the contrary, the addition of this incident is the beginning of new adventures. In the next chapter of the work, a feature that attracts the reader is the use of psychological conflict. It is precisely in this chapter that he is humiliated by his peers and called a "stranger" that creates a psychological conflict in the hero. He does not respond to the thoughts he expresses, he does not express his feelings in his heart to anyone, not even to his own parents. This is depicted as the weakest and at the same time the strongest aspect of the young writer. Each chapter of the work has its own conflict, prologue, node, development of events, culmination. The work is written on the basis of a summary of chronicle and concentric plots, because each chapter in the work is like a turquoise woven on a single thread based on the time relationship and the outcome between events. The work "Tales from the Past" begins when a young boy is waiting for his brother, and this story continues. The title of the work is also sure to catch the reader's attention. "Tales from the Past", why is it a tale, maybe the writer wanted what he said to be a tale for the readers one day, maybe, while traveling to the past, the writer wants to hide these days with bitter and painful memories under the name of a tale. The writer recalls his wandering and wandering life in this work with some sadness. Being with the heartache of that time, it seems

as if he is trying to tell us that no other child should be labeled as "alien", no one in the world should be an only child, no daughter-in-law should see the oppression of her mother-in-law, no one's mother should get sick, no one should cause the death of their daughter, no mother should be burned by the stain of her child. I wonder how the writer was able to fit so much into one work? The beginning of the work is about a family that lives a normal, peaceful life. Then, Master Qahhor becomes the cause of the death of Grandpa Alim's sister. In fact, this is also a disaster. It is impossible to know when a person will come to this bright world and when he will leave. Grandpa Alim also thinks so, but after the disaster, another misfortune happens. In fact, some people see the bad side of everything, because they like to misunderstand people who want to do good in life and hurt their hearts. In this work, too, the family of young Abdullah is expelled from this village, saying that it is someone else's mistake. The writer explains the feelings of a child who has gone to a new world, a new world, with a special mental state. The boy has a hard time making friends wherever he goes. In fact, this is a natural phenomenon in our social life. We can observe this incident in the image of a boy named Jamal in the story "Yanguli" by the Georgian writer Nodar Dumbazde. The children feel that everything should be theirs, and they do not want to add a new "stranger" to their team. The life spent in exile has also been a "deep part of me" for young Abdullah since childhood. At this point, one can recall the events he experienced in the "Qo'shariq" neighborhood of Yaypan village. The fact that young Abdullah played the game "White Poplar and Blue Poplar" with children on the street, that they chose him as their "must", and that his heart yearned to run and break the line will surely shake the reader's heart. It is noteworthy that with sincere looks and simple thoughts, he has not even asked the children's names yet. However, when one of the children said insulting things to him after the game was over, Abdullah was hurt. But Abdullah did not say a word to them, because, as I said above, a child's heart does not know shame. Even though the children's insults about him as "a stranger" go through his soul, he remains silent. The old man at the head of the neighborhood says, "Don't touch him, what did he do if he

was a "stranger?" Did he want this, did God make him like this? - ku, makes young Abdullah think. The writer himself wrote about this: "When I heard the words 'stranger,' 'stranger,' from Grandpa Alim, I didn't know that in addition to being an insult, it also had a meaning that made people feel ashamed. This old man's words went through my head and left me speechless"[3.23]. The cold attitude that Abdullah Qahhor had towards him and his family members since childhood led to the writer becoming taciturn, reserved, and silent.

As if this were not enough, his tyrant father also intended to force his confidant, Savriniso, into marriage. The whole family wanted this, but Savriniso would cry and hug Abdullah, saying that she was disappointed. If we pay attention, Abdullah Qahhor's childhood years coincided with the most difficult times: the events of 1917, famine, unemployment, in short, the period of transition from one system to another in society. Not only Abdukahhor's family, but also the people of Turkestan in general lived in difficult and difficult conditions, immersed in ignorance and disgrace. How could a child who had lived in the depths of such socio-political and domestic life, when Abdullah became known as a writer, not write in his works about the suffering, oppression, humiliation, and injustice of his people? Abdulla Qahhor certainly had to write about what he saw and experienced, to revive the past history of the people and leave it to future generations. And he did. While Abdulla Qahhor's story "Tales from the Past", which tells about the past, is responsible for his positive development, the characters of the work are created with great skill. They were able to fully serve the writer's purpose, the construction of the work. Abdulla Qahhor describes the event using stories with several independent plots. When writing the work, the writer's goal was to portray a backward, self-destructive people and draw conclusions based on the tragic consequences of this. And he was able to instill this in everyone, big and small, through the events of his life and childhood. The writer builds society through several types of images in the path of his goal. These characters are Master Abdukahhor - a person with a new way of thinking close to the ideal of the writer. Unlike other people of his time, the master is able to perceive news correctly, and

when the time comes, he can point out injustices and mistakes without finding fault. Because of these qualities, the time does not like him. It forces him to move everywhere. The old woman, who is the master's mother, is stuck in one environment, cannot get used to changes, and forces others to do the same. Valikhan Sufi was one of the "learned" people of the time, and his words seemed to reach people. Such selfishness of "learned" people, who are famous among many, further expands the reader's imagination about the time.

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