

## SPECIAL CHARACTERISTICS OF AYBEK'S HISTORICAL NOVEL «SACRED BLOOD» IN YOUTH EDUCATION

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**Abstract.** The article scientifically studied Aybek's historical novel «Sacred Blood» and its significance for the education of modern youth. The memorial novel is remarkable in terms of language and artistic skill. In creating the image in the novel, the writer skillfully used the art of psychological analysis, the richness of the folk language.

**Keywords:** courage, courage, historical conditions, novel, hero, Yulchi, Gulnor, Mirzakarimbay, heroism, courage.

Aybek was known as a poet until the publication of the novel Sacred Blood in 1940. He naturally and vividly described the character and language of the characters in the novel Sacred Blood. Accordingly, each character of the novel has his own inner and outer world, has his own individual language in his character, for example, Abdushukur “The Victorious Goal”, “Ideological Own Life”, “Wow, Poor Turkestan”, “National Capital”. , «Our riches», «Our Muslim rich people» have an individual character. This is what the scientist Khomil Yakubov, who was reflecting on the work, said: “Like the speech of a character in a novel, the speech of the author should be clear and figurative, decorated with national color, imbued with the spirit of the times. In this respect, the language of the novel is exemplary.

For Aybek, the novel is not a romantic, not a romantic-heroic, not an adventurous work depicting the love of two people. Speaking of the novel, he had in mind a work in which important pages of folk history were reflected. That is why in «Sacred Blood» he vividly embodied not only Yulchi and Gulnor, but also the historical and social conditions of life of the Uzbek people on the eve of the First World War. Rather, the images of Yulcha and Gulnor move against this historical background.

«Sacred Blood» appeared as a product of a period of life and creative experience after the unfinished novel «Students». It was the result of thoughts that the writer observed, saw and woke up in his youth and wandered through the Kazakh steppes.

I did not collect material for writing my novel «Sacred Blood», the material for the novel poured from my heart and memory ... «. Of course, it is safe to say that a number of creative factors influenced the creation of this novel - novels created by Abdullah Qadiri. In addition to artistic perfection, «Sacred Blood» undoubtedly serves to enrich the ideology of the period of independence with its spiritual and educational aspects. For example, the issue of land and money, one of the problems of the modern market economy, is so artistically expressed in this play that every craftsman, every businessman, farmer or merchant will at least benefit from the ideas put forward in the dialogue between Mirzakarimba and Yulchi. Thus, with the novel «Sacred Blood» the Uzbek realistic novelism was finally formed. He has reached perfection.

Aybek, the son of the great speech master Musa Tashmuhammad, wrote in various fields. He wrote prose and poetry in all genres of literature - ballads, lyrical epic epics, stories, essays, short stories, novels, popular (journalistic) articles, translated popular literature of fraternal peoples, ancient and European literature [1-6]. . He wrote detailed articles and reviews on literary criticism. The master also skillfully used all directions of the writing style, as the writer left his mark in various areas of creativity. We see examples of the scientific style in his works of art and translations - the artistic-rhetorical style, in his articles and speeches - the official popular style, in his works and translations of literature and linguistics. In his works, the author skillfully used the language tools that create these styles, and in his scientific articles he advised other writers and poets to pay more attention to the use of language and words.

Several sources are known about the place of creation of the novel «Sacred Blood». Honored Art Worker of Uzbekistan, playwright and director Rihsivoy Orifjonov [7, p.566] spoke about the village where «Sacred Blood» was written in 1978 and the conditions of that time. R. Orifjanov (1926-1979) was from the Okatinsky massif of the Yunusabad region. Aybek buys a garden in the area. In 1938, Rihsivoy aka was a 12-year-old boy. «I remember a garden, a barn, a short summer night, the summer months of 1938, which come to life before my mind's eye. On summer nights, a kerosene lamp was lit in a barn in the Aybek park. Dark night. The silence of the night was broken by the cries of crows. I fell asleep looking at the lamp in Aybek's barn. Where in those days there was no electricity, radio, alarm clock?! When the light of Aybek went out, the inhabitants began to laugh. The old men performed their ablution before morning prayers, the merchants added horses and donkeys to the carts, and the rest were busy with their work. In the afternoon, when I was tending cattle, I saw Aybek, a teacher, reading a book in a cool place...» he recalled.

Naim Karimov writes in his book «Aybek»: «According to the writer, he finished writing the novel in a short time - from eight to nine months. It was in the summer of 1938» [8, p.5].

When you start reading the novel «Sacred Blood», you will still see a picture of the garden that Aybek loved: Mirzakarimbay entered the small door of the garden, facing the outside. The view of the garden opened up to the «heavenly» floor, and he followed his uncle. Among them, wide, long ishkoms, along which the Kokand cart could move freely, occupied more than two ropes. Blue vine leaves glisten in the morning sun. Peaches grow along a high, fresh cotton wall encircling the garden on four sides...» [1, p.21]. Aybek did not forget about the bedzor in his garden: «Here I am!» Yormat put his hand on his waist and pointed to the side. «If you're upset, hold the quail like this.» Is your alfalfa? In his youth, he grew up very energetic. “Looking at Yormat,” said Yulchi” [p. 1.16].

“Don’t you see the shed that my dear Zarifakhan painted and that Aybek likes so much? Here is that famous barn: “The summer night is short. It was early morning when the traveler opened his eyes, as if he had slept a little and was not accustomed to a foreign place. The air is cool and clean. Birds are singing here and there. Yulchi got up, washed his face and hands in the ditch and walked a little off the stage. The guests sleep in the barn on royal, satin, Adrasov blankets, burying their heads in white and soft pillows... A gentle morning breeze gently shakes the motley flowers and spreads its fragrance everywhere” [p.1,18].

In the novel Sacred Blood, Aybek describes Mirzakarimbay's garden as fluffy and beautiful. Because the garden was very lively and dear to Aybek. What is clearly and convincingly described in a work of art, know that the artist saw, knew, felt that thing (someone, event). The biographical method plays an important role in determining the spirit of the work, the ontological possibility.

The novel vividly depicts the conditions of that period and the way of life of the people and the arrival of Yulchi to Mirzakarimbay's barn. Here is an excerpt from the play: ... Yulchi was very hungry. When he arrived in the city during the resurrection, taking advantage of the coolness of the night and walking non-stop, he sat down on the bank of the river and ate nothing but a loaf of bread wrapped around his waist in the countryside. . But Mirzakarimbay, either out of politeness or habit, ate bread very well. If Yulchi put a piece of burdock in his mouth, he disappeared on one side of his cheek and left, believing that he would reach for the tray one by one. Although a simple village boy did not know takaluf, but preferred to refrain from eating in the presence of a wealthy relative, since his mother told him a lot about manners, he quickly cleared the table and began to drink tea.

Although Mirzakarimbay stopped talking to his nephew in the village, his thoughts were occupied with studying the young man, pondering the true reasons for his arrival. He thought to himself: “The condition of the relatives is deplorable, their life is miserable. The life of a landless, horseless village is the agony of death. Is it in vain for a young man to visit his mother's distant uncle? No, he came from me hoping to get clothes and money. His mother sent him, of course. The behavior and habits of women are known. He enters between four neighboring wives, boasting that he has a rich uncle who opens and closes the door with his hand. He did not come alone... Otherwise, he would have cried many times and been raped. This young man looks smart, but also a nice, calm young man...”

Mirzakarimbay was a man who licked the oil of a snake: like all rich people, cunning, deceitful, meticulous; he was not heartless, but preferred caution in everything he did. Behind all this, he, the son of a modest neighboring grocer Karim Chittak, in his youth received the nickname Mirzakarimbay, because he

was small, but his actions were quick and dexterous! Now he is one of the richest people in Tashkent. There are two fabric stores in Tashkent, an old one and a new one, several large and small stores in different cities of the Turkestan region, a couple of different themed ones in Tashkent, and so on. In addition, his eldest son Hakimboyvachcha is engaged in a large cotton trade ...

A rich man has seen a lot in his life, knew a lot, communicated with different cities and different people, passed through his hands many servants, guards, quarters and so on. So he could understand a person quickly. He deeply believed in this quality of himself and, although he did not boast of it to others (he hated boasting), he was proud for a while. Here is the nephew of the troublemaker now in front of him. He had a long conversation with her about various things, but with the mind of a twenty-three-year-old boy, everything was in order. He liked his leonine body, his broad forehead, his large, lively eyes, full of deep sincerity, his broad chest, his strong arms, the rustic simplicity and directness of his words (which the rich considered a great virtue in poor people). . "Wealthy young man, the food given to him will not be wasted," he thought. But at the same time, Mirzakarimbay felt great courage and pride in the whole image of Yulcha [1, p. 6-7].

At the end of the work, Aybek describes the courageous death of Yulcha as courageous and touching: Then they dragged Unsin aside, stroked his head and tried to comfort him with all paternal sincerity.

«Daughter, my dear daughter,» said the old man, weeping, «don't worry too much.» I mean, you're a smart girl, you understand everything. Yulchi's death is not death. This is a very big death. Your brother, Yulchi, why, for whom did you shed blood? He shed blood not for himself, but for the people, for the country, for all those who mourn. This blood is the most sacred, the most blessed, the purest blood... Of that I have no doubt. My daughter, your brother was a brave and noble youth. He died with honor, with courage. He struck with an ax at the root of oppression. Inshallah, the tree of oppression will wither. Yulchi's blood does not go to waste, it does not go to waste at all. It is sacred, blessed blood. It has many secrets. Then you understand, my daughter. When I die, you will remember for a while: «Yes, Shakir ota, my father said so.» Blessed is the blood of my son - Yulchi, it must be put on his face and eyes ... - the old man continued with a deep sigh, - do not cry, daughter. Here is your father, here is your old mother, here is your brother in the village, and here is your brave brother, like Karatai... We are all kind to you. That's right, Yulchiboy was a husband, he was from another world. But his death was also great. Understand this, my daughter!"

Unsin has not yet given the ring that Gulnor once gave her brother. She took it out of her pocket, kissed it and passed it to Yulchi's silence. The ring hung on half of his finger. The girl could not stand it and threw herself on the ground.

In the middle of the night, Yulchi was buried in a coffin, and three people were buried in the courtyard - Shakir ota, Karatay and Uroz. Since there was no one else, and it was more dangerous to call young people from the neighborhood at night, Karatay and Oroz believed in their strength and raised the coffin. The happy old woman was forcibly left at home. Shakir Ota and Unsin followed the coffin...

In thick darkness, deep and oppressive silence, two friends buried a third friend in the grave, then they swore an oath to take revenge on the offenders and wept on the ground" [1, p.182].

**Conclusion:** Aybek is a great writer who opened a new era in the history of the Uzbek novel of the 20th century, founded a variety of genres and provided excellent examples of the genre. There is no doubt that the living and enduring traditions he created in this regard will always serve as a school of excellence.

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