

SOME COMMENTS ON THE NOVELS OF KURBAN MUHAMMADRIZA



Literature

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Abstract

The article discusses the first book of the “Beruni” trilogy by Kurban Muhammadriza, the novel “Omonat tuhfa (Saved gift)”, the novel “Muxabbat olaming bulbuli (The nightingale of the world of love)” dedicated to the life and creative path of the artist Komiljon Otaniyozov. In this article, Kurban Muhammadriza’s artistically and ideologically deep work “Omonat tuhfa” calls to see the human race again and calls to look at the events in the world with a direct control will help. It is revealed that a hint of what actually lies at the root of the unrest that may exist in some parts of the world is embedded in the content of the work. It is researched that the main idea of the novel is to invite people to draw conclusions from the events of distant history, to invite them to the organization of great miracles. The fact that the novel “Muxabbat olaming bulbuli” is a work that includes ideas such as self-awareness, the importance of national culture and spirituality, the gradual (evolution) of personal development and the creation and development of art, which is a component of national culture, by truly geniuses, is the basis of this article.

The President of the Republic of Uzbekistan Sh.M.Mirziyoyev: “At the moment, we are all facing a very important issue, that is, we are taking our work to a new stage aimed at spreading reading and the love of our youth for books, and increasing their moral immunity” [4, p. 47].

In fact, the work of the prolific writer Kurban Muhammadriza has a great role in improving the reading culture.

The following books by Kurban Muhammadriza (born in 1938) – a well-known poet, writer, playwright, organizer of Writers of Uzbekistan as “Plays” (1987), “Gul va ko‘ngil (Flower and Heart)” (1992), “Falakning gardishi (Fates decree)” (1993), “Yurakdagi zilzila (Earthquake in the heart)” (1994), “Nurli izlar (Shiny tracks)” (1994), “Jonim fido (Sacrifice my life)” (1995), “Xorazmda bir go‘zal bor (There is one beauty in Khorezm)” (2004) and his Selected works in two volumes were published [1, p. 104]. In the following years, he won the attention of readers as a prolific novelist. The author's novels “Maxtumquli” (2012), “Olami fano” (2015), “Muxabbat olaming bulbuli” (2017), “Abu Rayhan Beruni” (2019, trilogy), “Al-Khorazmi” (2022) were created.

It is known that there are many novels written on historical topics in Uzbek literature. The first Uzbek novelist, Abdulla Kadiri, started this tradition with his work “O‘tkan kunlar (Days gone bye)”, later authors such as Oybek, Pirimkul Kadirov, Odil Yakubov, Muhammad Ali created important novels on historical topics. It is commendable that this tradition is continued in the Khorezm literary environment. In particular, the novels of Erkin Samandar and Kurban Muhammadriza are proof of our opinion.

The first book of the famous writer Kurban Muhammadriza's multi-volume novel “Beruni” called “Omonat tuhfa” has a historical theme. This book was published in 2015 [3]. This work is

about the ancient history, the essence of human life, the great figures who preserved the human “men (I)” in the ravages of the mortal world, the Motherland, the nation, the realization of national identity, freedom, freedom.

The events of the work lead the reader to the depths of ancient history. Although the work focuses on the events of 995-1010, one of the characters in the novel returns to the 8th century through the stories of As-Tarkhon.

The writer made good use of the traditions of folk art in creating the novel. The landscape, folk games and various competitions in the work are reminiscent of folk dastans (epics). In particular, the image of the Gurganj market, the archery competition, the contests of Hazaran wrestlers as As-Tarkhan and Amir Darvesh are proof of this. To some people, writing historical works seems easy. It seems as if the events that took place in history are a ready-made source material for literature. But it takes a lot of skill to find something new from a well-known event, to create art. Kurban Muhammadriza was able to do this with honor through his new novel. The author finds such subtle similes in the artistic image that leads the reader to the bosom of true art. For example, “U qirg’oqlarigacha to’lib ko’tarilib shiddat bilan oqayotgan ariqning sumalakrang bo’tana suviga uzoq tikiladi (He stares for a long time at the sumalak-colored water of the stream, which rises to its banks and flows violently)”. The reader has seen the muddy water of the stream many times, but he pays attention to the fact that it is given the allegory of “sumalakrang” and praises the skill of the writer. Or the author's ability to create a portrait is also unique: “Sabrboy pakana, qorindor, puchuq, ko’sa soqol, diydasi qattiq odam. U o’zining go’yo har qanday muammoni yechishga qodir qudrat egasiday, qizni emin-erkin olib ketishiga ishonib, moy boylab, ikki yonboshiga xurjunday osilib chiqqan beliga qo’llarini tiragan holda pinak buzmay mamnun gerdayib turibdi (Sabrboy aka is a small, pot-bellied, puffy, thick-bearded, hard-nosed man. As if he has the power to solve any problem, he is confident that he will take the girl away safely and he puts his hands on his waist, which is covered with oil and hangs from both sides) (Page 29)”. The writer was creatively influenced by the portraits painted on the images by Abdullah Kadiri's “Musulmanqul, Kalvak Makhzum, Tashpolat Tajang,” S. Ayni's “Qori Ishkamba,” Oybek’s “Togobek” and was able to create his own identity. In another place, he describes the military commander Arsamukh as follows: “Uning zanjilarinikidek qop-qora basharasi va undagi kichik uzukka joylashgandek yonib turgan ko’zlari xuddi zaharli qumilonni eslatardi (His face was as black as chains and his eyes, which burned like they were in a small ring, resembled a poisonous snake) (Page 44).

K. Muhammadriza has mastered the portraiture of such negative characters, which incites hatred against evil in the reader. This allowed the writer to realize his artistic intention.

It is known that Central Asia was conquered by the Arabs in the 8th century. The Arabs conquered the year 712. However, our brave and patriotic people did not surrender their freedom easily to the enemy. As the writer embodies the events of this period, the artistic interpretation of the history is heart wrenching. Khorezmshakh Chagon's betrayal of the Motherland to the

conqueror Kutayba for keeping his throne, his son Prince Askajumuk's following his father, the struggle of the shakh's brother – the brave Khurzod for the freedom of the country, the follower of Zoroastrian teachings – the priest Atorvan's concern for the unity and faith of people, tissue images – the governor of Khodoros (Khazorasp) Dorughon, brave warrior Chinnur's bravery – all of them are depicted with great skill in artistic paintings. The patience of Khurzod chief patriots, aimed at extinguishing the spirit of the enemy despite the physical torture used by Kutayba, is a lesson for today's people as well. The writer describes with special passion the courage of Khurzod for Khorezm and for the independence of the country. It was said to Kutayba, who believed in Khurzod's bravery: "Ey, arab, g'urur ne, vijdon ne, Vatan nedur, bilasenmi o'zi? Sen shuni bir umr eslab qolki, men dushmanga hech qachon bo'yin egmagan ofrig'iylar avlodidanmen. Ajdodlarim mard bo'lgan, mardligimcha jon beramen. Lekin senlardek bosqinchilarga tiz cho'kmaymen (Hey Arab, what is pride, what is conscience, what is the homeland, do you know? You should always remember that I am from the generation of Afrighians who have never bowed down to the enemy. My ancestors were brave; I will die as brave as I am. But I will not kneel to invaders like you) (Page 70)". In fact, these words that hit the heart of the invader Kutayba like lightning fill the minds of even today's people. It encourages the people to become more united for the Motherland.

In the novel, after the events of the Arab invasion, another 1000 years are passed. The great scholar Ibn Iraq's education of the young Muhammad Beruni, the artistic interpretation of this situation, which is a high example of nobility and humanity, points to the fact that humanity is always victorious. The reader begins to read the chapter "Axmad kitobchining o'g'li (the Booker Ahmad's Son)". He feels sorry for this orphaned child, for the poor mother. The reader asks himself as "Who is this child whom God has given a high talent?" The writer shows the intelligence of the child through his imagination. When Ibn Iraq and the boy meet for the first time, the boy thinks: "Novcha odam egilsa qiziq bo'lar ekan, – xayolidan o'tkazdi bola ham o'zicha dastlab uning "alif harfiga o'xshash qomatini endi "dol" harfiga mengzatib. So'ng boshqacha timsol topdi: – Boshini alohida hisobga olsa, "ze" ga ham o'xshab ketarkan (It would be interesting if a small person bends down, – thought the boy, thinking that his figure, which was similar to the letter "alif" at first, now resembled the letter "dol". Then he found a different symbol: – Considering the head separately, it looks like "ze") (Page 118)". The great scientist Muhammad Beruni was a child who thought of such a fantasy.

The writer gradually moves from the image of the childhood of the great figures to the events of their youth. When Abu Sahl gives the interpretation of the period of study and learning of Jesus Christ, Ibn Sina, and Beruni, it seems to us that the writer says that any universal results can be traced back to hard work, national and hereditary maturity.

The events in the work sometimes take place in Khorezm, sometimes in Movarounnahr, sometimes in Khurasan, sometimes in Rai, sometimes in Gurgon. The writer was able to connect these events without logical confusion.

Through the depiction of the Samanids who made Bukhara the capital, Abu Ali ibn Simjur fighting for the viceroyalty of Khurasan, the struggle of the Ghaznavids of Sabuktegin trying to create a separate state and the fading Arab caliphate, the devil's vices, who are the fighters for the throne, wealth, and lust were created.

One of the culminating events of the work – the destruction of a whole country divided into North and South Khorezm during the invasion of Kutayba, not thinking about the grief of the people because of the crown and throne, not trying to unite peacefully because of self-interest – was written with an inner pity and described artistically.

The images created by the writer are different. The skill of the writer is that he tries to find good qualities even in a negative image. In particular, Simjur would spare nothing for wealth and luxury. However, in his heart, the edges of humanity had been preserved. When Simjur goes to the beautiful girl loved by Abu Sahl, compassion replaces his lust and he sets the girl free. This is an example of the defeat of any inferiority complex in front of humanity, demonstrated through the skill of the writer.

In the novel, the writer writes about Khorezm with great affection. The writer seems to give the color of ancient and partly modern Khorezm through the Navruz celebration in the palace of the Khorezmshakhs, the visit of mother Ambar on the holiday, the battle of “Ahriman” and the groom Abul Abbas Mamun, the passing of the bride through fire when she arrives and the visit of “Chamanchi” at the wedding. Otherwise, the use of words typical of Khorezm dialect such as “ko'lik (any kind of transportation)”, “shinnikib (getting deep absorbed)”, “zimakon (location)”, “hovandor-ho'stor (supporter)” in the novel ensured a reliable image of the area where the events took place.

The theme of love is also embedded in the novel. The depiction of pure, sincere love between Muhammad Beruni and Rayhana, their love letters also reminds us that Kurban Muhammadriza is a mature poet.

In A. Kadiri's work “O'tkan kunlar”, the image of Yusufbek Haji, who is next to the ruler and tells the truth and in the novel “Mehrobdan chayon (Scorpion from the Altar)”, the image of Safar Bozchi, a representative of the ordinary people, are presented. In the novel, the minister of Rai reminds of Sahib ibn Ahmed Yusufbek Haji, the employee of the library of the Bukhara emir, Davlatbakht ota reminds of Safar bozchi. Sahib ibn Ahmed is a philanthropist next to the ruler, while Davlatbakht ota is a philanthropist who bends the sorrows of the people.

In the novel, the phrase “Shapparak nurni yoqtirmaydi (Shapparak does not like light)” is given from the language of Ibn Iraq. In fact, this found wisdom is a general assessment of the negative images in the work.

At the end of the first book of the novel, which is intended for several books, it is described that Abul Abbas ibn Mamun ascended the throne and decreed the establishment of “Baytul

Hikma”, that is, “Academy”. By this, the writer wants to say that knowledge is the guiding star of man even in any dark times.

The answer to why the novel was named “Omonat Tufa” is revealed in the work itself. The writer writes: “Axir fano olamida jon omonat-ku, dunyo omonat-ku! Nahotki odam bolasi muni anglab yetmasa? Nahot! (After all, save your life in the world of death, save the world! Mankind don’t understand it, do they? Why not!)” In fact, people like Khurzad, Beruni, Ibn Iraq, Masihi, Ibn Sina, Abul Abbas ibn Mamun handed over this trust given by Allah to its owner with a bright face. On the contrary, Shah Chaghan, Askajumuk, Mamun ibn Muhammad, Simjur, Nuh ibn Mansur, etc. entrusted their souls to God with a black face. In the novel, this reality is reflected in artistic colors.

This artistically mature, ideologically deep work of Kurban Muhammadriza calls the human race to be more aware. It encourages looking at the happenings in the world with a keen eye. It seems to point to what is really at the root of the turmoil in Afghanistan, Syria, North Africa and elsewhere. It invites people to draw conclusions from the events of distant history. Today’s Uzbek child should follow the examples of patriots such as Khurzad and Dorughon, great men of the country like Abul Abbas ibn Mamun and geniuses like Ibn Iraq, Muhammad Beruni, and Ibn Sina, as described in the work.

In 2017, another novel by Kurban Muhammadriza was created [2]. This novel is dedicated to the great artist, owner of inimitable talent Komiljon Otaniyozov and is called “Muxabbat olaming bulbuli”. When the reader gets hold of this work, as soon as he reads the name of Komiljon Otaniyozov, a warm mood awakens in him. Because this creative genius left an indelible mark in the history of Uzbek culture.

The events of the novel included the artistic depiction of more than half a century. The play tells the story of the main character Komiljon from his birth to his last days. In a word, the birth, maturation of “Talent” and the hostility towards it are depicted artistically.

Bhaviddin Naqshbandi has wisdom in the meaning of “Images are repeated in images”. In fact, Komiljon Otaniyozov’s father was a poet, translator, calligrapher, teacher, reciter Otaniyoz who memorized the Holy Koran. In the work, the author dwells a lot on the enlightenment and spirituality of the family where the artist has matured.

There is a saying that “Geniuses are born once in a hundred years”. Indeed, the birth and maturation of true talent and genius is the happiness of the nation. It is the responsibility of the people to take care of them. This truth, hidden in the story of the work, is reflected through the depiction of social and political processes.

Today, the world is fighting for human consciousness. In order to preserve the identity of the nation, a person must protect his national spirituality. This novel by Kurban Muhammadriza was able to illuminate the above issues through the stages of the life of the main character

Komiljon Otaniyozov. In particular, the novel describes the events of 1917. Isfandiyar Khan's attempts to destroy the representatives of the Khorezm progressives of "Yosh Khivalik" movement, the atrocities in the establishment of the Soviet government in the 1920s, the events of 1937, including the repression of bright talents such as Khorezm's Komil Devoni, Safo Mughani, Ota Makhsum Partav, open strokes towards our national holidays and our religious values, are skillfully described by the writer. The author draws the reader's attention to the dark days of our nation through the artistic depiction of the life paths of the main character of the work, Komiljon. Kuban Muhammadriza uses many poetic passages in his novel. This was able to express the spirit of the events of the novel beautifully in poetry. In particular, the writer quotes the following verses while narrating the events of the 1937s:

*Ko'mildi daryolar, kesildi bog'lar,
Yetimlar ko'z yoshin to'ka boshladi.*

Meaning:

Rivers were buried, gardens were cut,
The orphans began to shed tears.

In fact, the 1937s were the times when the rivers of Uzbek enlightenment were buried and the gardens of the national identity withered. The writer skillfully described it; he understood it with his heart's eye.

This image also shows the true image of the infamous repressive policy. A search is being conducted at Otaniyaz Akhun's house. Books are being burned. "Arabchami, ko'rishning hojati yo'q, chiqarib olovga tashlang, yoqing (Is it Arabic? You don't need to look it through, take it out and throw it on fire)," ordered the "snakelooked" from the region.

Allah's wrath came to these events. The writer described it beautifully through these lines: "Yordamchilar sandiqdagi kitoblarni yerga to'kib, unga gugurt chaqdilar. Shu payt tasodifan osmon gumburladi. Gugurt yolqini chaqmoq yorug'ida ko'rinmay qoldi. Soatlab tomchilab turgan yomg'ir, kutilmaganda selga aylandi (The assistants spilled the books in the chest on the floor and lit a match on it. Suddenly, the sky thundered. The flame of the match disappeared in the light of the lightning. The rain, which had been dripping for hours, suddenly turned into a flood...)"

In the novel, the fact that Komiljon Otaniyozov is an incomparable talent, a person who mastered the art of music and words at the same time, a kind-hearted teacher, a philanthropist, a leader is embodied in artistic paints. The services of Komiljon Otaniyozov in the smooth transmission of Khorezm statuses to the next generation, preservation of ancient songs, development of epic traditions, improvement of national dance and clown games are artistically described in the novel. Every artist and every reader is invited to observe that the main character Komiljon contributed to the development of our national art as an actor, singer, and composer.

It seems that art requires dedication. They try to resist the singer as soon as they find the opportunity. They recommend him to “develop Russian classical and Soviet music”. The singer courageously answers: “Bilingkim, siz o’tasiz, biz ham o’tamiz va lekin maqomning, dostonchilikning, xalq an’anaviy san’atining umri boqiydir (You know, you will pass, we will pass, but status, epics, folk traditional art will last forever)”. These lines also make every artist follow the example of Komiljon Otaniyozov.

In the novel, as an example of the work of the main character, the concepts of homeland and patriotism are written in a unique way. The artist's creativity and modernity are revealed through his trips to India, Afghanistan and Turkmenistan and the songs glorifying patriotism sung there. The events of the work in these countries excite the reader, stir his heart and increase his love for the Motherland once again.

In the work, the main character, Komiljon, shows a true example of perfection in words and in humanity. While describing how he skillfully plays the strings, urges his students to always pay attention to the artist's culture, and urges them not to pay attention to the lyrics and the meaning of each word, you wonder if these are not the problems of today's singing. Of course, it would not be wrong to say that this is a rebuke of modern singers through the work of literature.

In the novel, Komiljon’s visiting Sirdarya region according the request of Mahfuza aya, whose husband died in the war and who dreamed of seeing the great singer at her son’s wedding, serving impartially at the wedding or falling ill of the Turkmen girl Sanamjon and the singer’s visiting Ashgabat at her request. Today’s science does not deny music therapy, of course. These are beautifully penned cases that prove that art and humanity are inseparable concepts.

Kurban Muhammadriza placed the songs of Komiljon Otaniyozov in the list of the events of the novel, based on their content, in such a way that the writer’s imagination and talent were clearly demonstrated in these places. The connection between the mental state of the hero, the life of the society and the text of the songs sung by the singer increased the art of the work. For example, the performance of “Segoh”, the description of the incident of Sanamjon’s illness, the caricature of the singer printed in “Mushtum” magazine, the mental state of the artist who learned about this incident on the plane, etc., are skillfully described through the power of words, which will shake the heart of the reader. Masterpieces sound as if they are playing under the strings.

Kurban Muhammadriza uses unique similes in creating landscape and exposition. We witness this in several places of the novel. For example: “*Ilk tongotar gujum shoxasiga kelib qo’ngan bulbul chah-chah urdi. Sal o’tmay eshitilgan yoqimli “ingaa-ingaa” sasi unga jo’r bo’ldi. So’lim shabada epkini daraxt novdalarini salgina silkitib, tangaday-tangaday g’uj-g’uj yashil yaproqlarini titratadi. Hovuzda shaloplub o’ynab ketgan baliq suvga tushib turgan yarim oyni kuldirdi* (The nightingale that landed on the branch of the first tree chirped. It was followed by a pleasant “ingaa-ingaa” sound. A cool breeze gently shakes the branches of the tree and makes

the green leaves tremble like coins. The fish splashing in the pool made the crescent moon laugh)". These lines describe the birth of the great singer Komiljon Otaniyozov. The writer's skill is that when he described the nightingale chirping when the baby was born, it was a sign that the newborn baby would be the "nightingale of the world of love and affection". "Laughter of the crescent moon falling into water" is an example of pure, high art.

The author used the method of contrast in the novel. That is, the proverb "Oyning o'n beshi qorong'u bo'lsa, o'n beshi yorug'" (The fifteen day of the month is dark, whereas the other fifteen day is bright)" is followed. The singer faced many trials and difficult days. First, the repression, the slanders against the singer during World War Two and the bad later the tricks of Turgun Kamolovich, Norim Hafiz and Muhabbatkhan's sometimes broke and sometimes warmed the main character Komiljon Otaniyozov. But, he got help from his parents' spirits. He took his example from the steadfastness of the unyielding Uzbek people. These are beautifully described by the writer.

In our opinion, it is appropriate to call this work not only a novel, but a novel-essay. Because the work fulfills the requirements of both a novel and an essay.

In general, this work is of special importance in the promotion of self-awareness, national culture and spirituality. Also, this work proves the principles and universal judgments that the gradual (evolution) of personal development does not appear by itself, and art, which is a component of national culture, is created and developed by truly geniuses.

So, the famous writer Kurban Muhammadriza was formed as a skilled novelist. He mainly writes novels on historical themes. The writer's works on this topic are also important because they artistically express historical events. As the exemplary life path of our ancestors is artistically depicted, these works encourage the younger generation to be worthy of the great grandfathers and add a special share to the treasury of our literature.

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