

**KHASANALI AND SAVELICH "THE CAPTAIN'S DAUGHTER" A.S.
PUSHKIN AND "THE PAST DAYS" BY A. KADYRI**

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For a long time, researchers of A. Kadyri's creativity declared the relationship between Atabek, Yusufbek-haji and their slave Hasanali to be unrealistic and untruthful. Literary scholars and critics did not find in the novel any depiction of the relationship between masters and servants from the perspective of the victorious proletarian revolution. Somewhat later, Sadriddin Aini would write the story "Grandfather the Slave" and the novel "Slaves," showing in the fate of Nekadam-Rakhimdod and his masters the class-irreconcilable relationships between representatives of the estates. Aini's experience was presented as a standard for the class approach to depicting life. The owner drives away the sick old Nekadam, knowing that now he will not feed himself and his family with his labor. This approach to depicting class relationships was reflected, as we remember, in the second version of Fitrat's story "The Day of the Last Judgment."

A. Kadir's novel presents a different picture. The story of Hasanali is more reminiscent of the story of Savelich from "The Captain's Daughter" by A.S. Pushkin.

"The story of Hasanali was as follows: as a child, he was bought for fifteen gold pieces by Atabek's grandfather from a human trader who traveled to Iran, stole children there and brought them for sale. Hasanali lived in the house of Atabek's father for about fifteen years and became a real member of this family. He was deeply devoted to his master Yusufbek-haji and especially his son Atabek, and they responded to him with complete trust and respect. When Hasanali turned thirty years old, they bought a slave and married him to her, but all the children from this marriage soon died. Apparently, this is why Hasanali became so attached to Atabek and treated him like his own son. In the depths of his soul, this honest servant hoped that after his death there would be someone to remember him and read his funeral prayer. "That's enough for me," he thought. One day he expressed his hope to Atabek and received sincere assurance that this would be fulfilled."

Much in Hasanali's character and behavior resembles Savelich.

At one time, the skill of A.S. Pushkin in creating characters drew the attention of N.V. Gogol. About "The Captain's Daughter" he wrote: "For the first time, truly Russian characters appeared." The artist's merits included the fact that he was able to show "the simple greatness of ordinary people." There is much that is touching, sincere, and noble in "simple" Savelich. His actions show "the high merits of Savelich's personality, his devotion to his loved one."

The Grinevs, Yusufbek-haji, Atabek and their servants Savelich, Hasanali live in an atmosphere of high understanding of the sense of duty and truly human relationships. A man with a beautiful soul, Savelich has been entrusted with a lot; in fact, he is involved in raising Grinev and teaching him to read and write. "Savelich felt truly fatherly love for the boy and young man, showing not servile, but sincere, heartfelt care for Pyotr Grinev."

Pyotr Grinev, who has entered an independent life, is "trusted" by his parents in Savelich. He "was a steward of money and linen and my affairs." Grinev repeatedly calls Savelich "a good old man." Grinev commits misdeeds and missteps - he loses money to Zurin, fights a duel with Shvabrin - and each new misdeed of his master is painfully experienced by the "good old man". He runs to expose his chest to the blow of Shvabrin's sword. If not for Savelich, Grinev would have been hanged by Pugachev. Completely unfamiliar with proletarian ideology, Pushkin truthfully revealed the character of a humble, obedient servant. Savelich also judges the Pugachevites from the position of his masters. That's why for him Pugachev, naturally, is a "villain and a robber."

Hasanali, as the author emphasizes, became a "real member" of the family of Yusufbek-haji, the owners responded to him with "full trust and respect." And Hasanali's appearance spoke of the absence of traces of oppression: "he had an elongated face, a slightly convex forehead, yellowish-brown eyes, and a long gray beard.

He either mentally talks with Atabek, or thinks about his future wonderful life. Hasanali was confused. What will he say to Atabek tomorrow? Where did Hasanali get this new elegant robe? How can I explain to him everything that happened? All night vision after vision passed before the old man's eyes. Here Atabek, happy, has finally emerged from his seclusion and walks the streets of Margilan, here he is at the bazaar, here he comes to the house of his future father-in-law. In his dream, the old man even heard the voice of Atabek, who said, addressing him: "Father, I will never forget the good that you did to me!" Waking up, Hasanali continued to think about the same thing: "The poor fellow is not

sleeping, he must be still dreaming about his beloved, sighing. He's probably lost hope, he thinks that there's no one to help him, no one to share his misfortune with. Don't worry, your father Hasanali took care of everything. This is the last night of your sadness, this is the eve of bright days, my bek! Hasanali fell asleep again, and again the image of Atabek stood in front of him, and next to him was a beautiful girl: smiling happily, they said, turning to him: "You are our real father." So all night long sleep came and went from Hasanali's eyes. "I am already sixty-four years old," he thought, "and I have neither a son nor a daughter. So I will live in the world childless. But isn't Atabek a substitute for my son? And isn't his wife a substitute for my daughter? And their children will run after me and call me grandfather. If I die, they will remember with kindness: "We once had a grandfather Hasanali...". That's enough for me!"

When the Margelan authorities, believing Hamid's slander, arrested Atabek and his father-in-law and were looking for Hasanali, "Hasanali had the idea of voluntarily surrendering into the hands of the authorities, let him be kept in prison together with Atabek: if he has to die, then he will die with him, and if everything will be explained, they will all be released." The servant's willingness to die with his master testified to his high understanding of his duty and deep devotion to his master.

Of course, the novel is not without some idealization of the relationship between masters and servants. Having not received the consent of Atabek's parents, Hasanali decides to marry him in Margelan, which does not completely convince the reader. In general, the trust and sincerity of the relationship between Yusufbek, Atabek and Hasanali is beyond doubt.

Perhaps the artist, when creating the image of Hasanali, argued with the proletarian ideology of his time. The general depiction of servants in a movement toward rebellion and protest from their masters did not correspond to the truth. After all, the action of the novel takes place in the middle of the 19th century in the medieval Kokand Khanate. And Toybeka and Aibadak obediently carry their burden as servants. It must be remembered that Islam teaches to be content with what is given by God, to ask everything only from God. A person brought up in this atmosphere, Hasanali does not even think about discontent. Approaching the novel from the perspective of the twentieth century, more precisely from the perspective of the victorious proletarian revolution, critics and literary scholars would like to see Hasanali "more modern", depicted in a movement towards rebellion. The artist, on the whole, remains faithful to the truth of life.

Having depicted the relationship between Yusufbek-haji, Atabek and Hasanali as trusting and sincere, the artist, however, did not try to present the life of the people as a whole as calm and happy. M. Sheverdin was wrong when he argued: "... the novel does not give the slightest idea about the lower classes of the population. How the working people lived at that time, what their situation and interests were - we cannot judge from the second novel." Numerous internecine wars placed a heavy burden on the shoulders of the people. The life of the Russian people in the middle of the 19th century was not easy. And yet the life of Russians seems to Atabek "paradise" in comparison with the life of his people. About the situation of the people under Azizbek, Atabek says: "The people groan from his cruelty." The uprising against the Tashkent ruler testified to the overflowing of the people's patience.

So A. Kadiri, showing the life of the people, the relationships of different layers, does not allow artificial conflicts, their ideologization, remains, like A.S. Pushkin in his time, faithful to the truth of life.

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