

## THE ISSUE OF FOLLOWING IN ARTISTIC CREATION

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### Abstract

Interest in the works of classical and modern writers has always been high. Young writers, continuing their traditions, try to reveal new aspects of the relationships between man and time. In this article, it is commented that the writer Kholiyor Safarov is inspired by the creative works of Abdullah Qodiriy, particularly by the novel "Bygone Days", and this inspiration is reflected in his stories. The similarities and differences between their works are analyzed using the comparative method.

**Keywords:** image, symbol, expression, artistic skill, plot, comparative analysis.

### Introduction

It is natural that when creative people write a work, they are encouraged by their predecessors and inspired by their writings. Actually, Alisher Navoi's epic poem "Lison ut-tayr" was written under the influence of "Mantiq ut-tayr" written by the Persian poet Farididdin Attar. It is known that Navoi followed Attar in terms of the plot and main idea of the work. This situation is also found in examples of world literature. For instance, the Russian writer Lev Tolstoy used the image of Sergey the story "Avliyo Sergey" be being inspired of the story about Barsiso Obid in Alisher Navoi's "Tarixi anbiyo va hukamo". The works written about the historical character - Lir served as a source for the dramatist Shakespeare's play "Qirol Lir". Additionally, Kholiyor Safarov is one of the writers whose works show signs of following of Abdullah Qodiriy.

It can be observed that the author's stories are inspired by Abdullah Qodiriy's "Bygone days". Particularly, the writer's story "Bahor ifori" is a clear proof of our opinion. The similarity between the two works is evident from the beginning of the work. It is known that the first sentences of the initial novel in Uzbek literature begin with the following verses: "1264-inchi hijriy, dalv oyining o'n yettinchisi, **qishki kunlarning biri**, (our emphasis - M.S) quyosh botqan, tevarakdan shom azoni eshitiladir..."[1] To express the problems in society Qodiriy started his work from cold days specifically winter days. The story "Bahor ifori" is also expressed in connection with the image of the winter season: "Navro'z arafasi. Shu vaqtgacha kurtak chiqarib, gullashi kerak bo'lgan daraxtlar hamon sovuq urgandek qoramtir tusda. "To'qson, to'qsoning ham bir kunimcha yo'qsan", deya o'g'illaridan qahrlangan Ayamajuz o'zining oppoq etagini hamon borliqdan yig'ishtirgani yo'q. Shig'alab qor yog'moqda".[2] The image of nature in the works symbolically expresses the situation of the protagonist or situations that may occur. Although spring has arrived in the story, the cold days seems to signal the beginning of the noisy life of a quiet family. Otabek and Kumush are the characters of lover in "Bygone days", while the love motive is given by the characters of Elbek and Aziza in "Bahor ifori". According to the story, when Elbek came home, he found his wife and children gone. He goes to his father-in-law's house seeking them. His mother-in-law opens the door and says

to Elbek who asks about his children: “Ularni nima qilasiz? Yuravering-da maishatingizni qilib?! Yo‘qoling-e, uyatsiz! – eshik qarsillab yopildi va “sharaq” etib zulflandi”.[2] Elbek is shocked by this action of his mother-in-law, he does not know the reason. In the story, the son-in-law was not allowed in to the house by his mother-in-law, the same situation happened to Otabek in the chapter “Quvlanish” of the “Bygone days”, his father-in-law did not accept him: “Uyatsizga maning uyimdan o‘rin yo‘q, uyatsiz bilan so‘zlashishka ham toqatim yo‘q... Boringiz, maning eshigim yonida to‘xtamangiz! — dedi-da, o‘zini ichkariga oldi va darbozani yopib shildir-shildir zanjirini bog‘lay boshladi”.[1] The leaders of the families seems strange such treatment from the spouse’s parents and they struggle to get to the real essence of the matter. Even if we analyze the causes of this situation, the fake divorce letter in the novel, the main thing is that Otabek got married from Tashkent, that is the character - Zaynab intervenes, the incident in the story “Bahor ifori” is similar: “Ular mashinada Dilyani olib ketayotganimni ko‘rishgan! Kim biladi, balki kecha uyiga borganimdan ham xabardordir?!”[2] Thus, a problem appear when a third person - “Dilya” joined the story.

Especially, the motif of the letter makes the similarity in the works even more obvious. Kumush who received a fake divorce letter and was depressed, said in a letter to her lover (Otabek): “Vafosizga. Men o‘zimning bu maktubimni ko‘z yoshlarim bilan yozaman. Negaki hozirda manim yolg‘iz ko‘z yoshlarimgina emas, butun borlig‘im siyohdir. Men endi og‘izlardag‘i “vafo” so‘ziga ishonmayman. Chunki men o‘zimning vafosiga ishong‘anim bir yigitdan ulug‘ vafosizlik ko‘rdim”. “Sizga yangi yor, menga uyatsizlikning qurboni bo‘lish muborak”.[1] Aziza betrayed in the story “Bahor ifori” had written a letter to her suspecting husband: “Sizni nima deb atashni ham bilmayman. Bevafo! Siz xiyonat qildingiz... Sizni sevib, ko‘zim sizdan boshqani ko‘rmay, qulog‘im sizdan boshqani eshitmay to‘rt yil o‘qishingiz tugashini kutib, hatto ota-onamga qarshi chiqib, sizni desam-u, olgan mukofotimni qarang” “Mayli, yana siz baxtiyor bo‘ling, men har galgidek qurboningiz bo‘lay...”. [2] The characters - Kumush and Aziza consider themselves a victim of betrayal, they ends the letter crying with pain and hatred.

Kholiyor Safarov clearly wants to express that he was inspired by “Bygone days” in some sentences of the story: “Elbek hovlidagi eski simyog‘ochdan bir kuy taralayotganini sezdi. Simyog‘och yoriqlari va elektr simlari shamoldan shunday bir tovush chiqarayotgan ediki, bu Elbekning quloqlariga **haydalish kuyi** (our emphasis - M.S) bo‘lib chalindi. Beixtiyor Elbekning ko‘z oldidan hozirgina qaynota uyiga borgani va shu kungacha “Elbekjon”, deya tilidan bol tomib yurgan qaynonaning qanday qilib, eshikdan haydab solganini... o‘ylay boshladi”. [2] The situation brings to mind the words of Otabek, who was walking with sorrow and hesitation: “Bilsangiz, haydalish kuyini chalingiz, ajralish kuyini chalingiz”. [1]

The dream motif, which is traditionally used in folk epics and serves certain purposes and tasks in artistic works, is present in both works. It is known that in the novel, when Otabek and Kumush have a child, Otabek dreams: “Chamanda gullar ochilg‘an emish. Tevarakka kelgan yovdan xavf bor emish... Xanjarini ushlab yovg‘a qarshi chiqq‘an emish... Qaytib chamanga kirsa bir sigir gulni bosib, yanchib o‘tlab yurg‘an emish... Bu holdan o‘zini unutkan va qo‘lidag‘i xanjari bilan sigirga yugirgan emish... Sigir emas — sariq sochlik albasti emish... ”.[1] Actually, Otabek’s dream is presented as a prediction of future affairs, the same situation is in Elbek’s imagination, when Elbek is in agony because of his wife’s disbelief: “Tushida xotini bilan bug‘doyzor oralab ketayotgan emish. Uning qo‘lida bir dasta

lola, ammo Aziza gulni olasmish-u, yuzini yashirib, "piq-piq" kularmish. "Atrofimiz to'la gul, uzib bermasangiz ham, bularning barchasi menga ekanligini bilaman!" dermish". [2]

The Kumush's parents – Mirzakarim and Oftoboyim sensed lie had spreaded and felt a sense of guilt when they realised that Otabek was a benevolent killer. In the story "Bahor ifori" the mother-in-law is embarrassed by her hasty thinking and realises her guilt: "Bizni kechiring, hamma ayb menda. Qiziqqonlik qilibman. Surishtirib bildim, haqiqatdan sizning bo'limingizda ishlaydigan o'sha ayolni eri bir nogiron bolasi bilan tashlab ketgan ekan. Tez-tez tobi qochib turadigan bu bolaga ammasi qararkan. Hammasini bildim, o'g'lim. Meni kechiring".[2]

If we analyze the last sentences of the work, the novel "Bygone days" ends with the sentence "O'zbekoyim qora kiydi"[1] and it is instilled that through the name to whole nation, the degradation of the era into the essence of the phrase "qora kiydi", the story "Bahor ifori" ends with the verse "Elbekning dimog'iga ajib bir bahoriy ifor urildi".[2] The ending of the story with spring is a sign of goodness, a symbol of good days.

Furthermore, in the Kholiyor Safarov's story "Dog", the maghrib time reminds the first sentences of the initial novel "Bygone days". In the pain of thoughts about the descendants who can not be worthy of their ancestors, Kholiyor Safarov says: "Borliqqa qorong'ulik cho'kkan, yaqin-yaqindan shom namozi azoni eshitar edi".[3] What sign is maghrib time in the story? Does not the falling darkness represent essence of anxiety? The pain of independence in "Bygone days", the degradation of society are presented the image of maghrib time, in the story it is used to express the concern of not being able to be as advanced in science as ancestors.

In conclusion, it should be noted that the influence of predecessors is a phenomenon found in the creative works of Kholiyor Safarov. The writer skillfully integrated elements of the novel "Bygone Days" and subtleties of meaning into the core of his works, showcasing his commendable processing skills and artistic expression.

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