The etiquette and the literary description of character used in the novel "Days Gone By".

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Abstract: This article discusses the etiquette of the founder of Uzbek novels, beloved writer Abdullah Kadiri’s “Days Gone By”, positive and negative characters and the richness, charm and literary similarities of the Uzbek language in the dialogues referred to. After all, words like literature are very important for art; images, landscapes, and emotions are conveyed through words. The obvious truth is the alphabet of fiction. Today, Abdulla Kadiri’s word using skill, attention to phrases, literary language deserves special attention. The formation of the literary language, its high status, the introduction of words from the dialect, and the re-usage of forgotten original words are mediated by the unique artistic thinking of the writers.

Keywords: illogical, to adapt, considerations, original language, scientific-academic publication, adherence, structure, charm, expressiveness, composition, plot, morality, linguistic features, correspond, punctuation, requirement, status, fotiha
Introduction

It is no coincidence that I began with these words from Abdullah Kadiri's novel "Days Gone By". Because this novel by Abdullah Kadiri is a masterpiece of Uzbek literature. As Vakhob Rakhmonov, Candidate of Linguistics and Literature, wrote in his speech, “Literature is a pearl that requires the preservation and protection of not only every word, but every letter. This novel by Abdullah Kadiri is an artistic monument that embodies the world of vocabulary, delicacy, smell and sounds of the Uzbek literary language of the twentieth of our century. The fact is that in the 1920s, Uzbek literary oral and written speech was even brighter than it is today. Given that the events in the novel took place in Tashkent and Margilan in the middle of the 19th century, it is illogical to adapt the language of the work to the spelling of the 1990s. Based on these considerations, it was decided to preserve the original language and spelling of the author's copy in accordance with the requirements of the scientific-academic publication in this prose. In the process of reading the book, the reader becomes convinced that devotion to originality, and even adherence to sound, word and sentence structure, has given the language of the work a certain charm, expressiveness and sound. It is as if we are listening to Abdullah Kadiri's own voice. Therefore, it makes sense to write the title of the work as "Days Gone By".

We are well aware that a number of artistic passages that were important to the composition, plot, and main ideas of "Days Gone By" were cut out, first as a result of great nationalism, as in our scientific history, the truths about the officers and works of the tsarist officers, that is, their tasks of aggression, are kept very secret, and the patriotic rhetoric on this subject was ruthlessly cut off.

Second, from the very first days of the revolution, what ideas were torn from our publications because of the triumph of anti-religious ideology. The same can be said of the publication of "Days Gone By". The policy of repression against religion was the reason for the abridgment of the novel's priceless hadiths of the Prophet Mohammed and other religious material on morality.

As for the linguistic features of the publication, it is natural that the language of the work depicting the events of the mid-nineteenth century corresponds to the spelling of the twentieth century. Thus, the expression of Persian and Arabic words, the fact that the main words of the work, even the punctuation, are preserved as in the author's editorial version, is explained by the fulfillment of the requirements of the status of a literary monument.

There are, Otabek, Kumush, Yusufbek Hadji, Qutidor, master Alim, such goody characters in the work and baddies Homid, Musulmonqul, Zaynab, Khushroybibi as well. Abdullah Kadiri worked diligently on each image, paying special attention
to their speech. As he works on the image of Otabek, his charm and vocabulary are revealed.

For example, we see Otabek for the first time in the hospitality scene:

Otabek tanchaga o’qtazib fotihadan so’ng Hasanaldidan so’radi:
- Tuzukmisiz ota?
- Xudoga shukur, - dedi Hasanali, boyagidan bir oz yengilladim. Mazmuni is tekkan ekan.
- Ba’zi yumushlar buyursam...
- Buyuringiz, o’g’lim.
- Rahmat, ota bo’lmasa bizga choy qaynatib bersangizchi…

Here, a subtle phrase is used that reveals another side of Otabek:


The first meeting of Otabek and Kumush is also described in great detail.

Kumushbibi begona qo’ldan seskandi qo’llarini qutqarmoqqa tirishib:
- Ushlamangiz, - dedi ham siquvchan qo’ldan qutilish uchun orqaga tislandi. Titragan va qovjiragan bir tovushda:
sekin dushmaniga qaradi... Shu qarashda bir muncha vaqt qotib qoldi. Shundan keyin bir necha qadam boishop Otabekning pinjiga yaqin keldi va esankiragan, hayajonlangan bir tovush bilan so’radi:

- Siz o’shami?
- Men o’sha, - dedi bek. Ikkisi ham bir-biriga beixtiyor termulishib qoldilar.

Kumushbibi og’ir tin olib:
- Ko’zlarimga ishonmayman, - dedi.

Otabek ko’zlarini to’ldirib qarab:
- Men ham, - dedi. (A. Qodiriy: “O’tkan kunlar”/roman/ A. Kadiri: ”Days Gone By” p.66)

This is the only case that describes the condition of Kumushbibi. This conversation becomes a favorite dialogue of readers.

The writer's skillful and full disclosure of the negative heroes' questions and answers is like intellectual fencing. Abdullah Kadiri is so advanced in art that he uses this method effectively in the dialogue of positive characters. Uzbek oyim made a marriage Zaynab to Otabek voluntarily. Otabek is unaware of this. But he is aware that something is wrong.

Let's take a look at this passage in the novel.

“O’zbek oyim kirgandan so’ng hoyi bir necha vaqt o’ylab qoldi. O’zbek oyim depsinib- depsinib eriga qarab olar edi, anchagacha so’z siz o’tirgandan so’ng hoyi muloyimgina so’z ochdi:
- O’g’lim hali sen eshitdingmi, yo’qmi haytovur biz sening ustingdan bir ish qilib qo’y狄k. (A. Qodiriy: “O’tkan kunlar”/roman/ A. Kadiri: ”Days Gone By” p.146)

It is known that Otabek knew what they were doing or wanted to do, but he showed himself unaware:

- Aqllik kishilarning o’g’illari ustidan qilg’an ishlari albatta noma’qul bo’lmas, - dedi.

Hojii o’g’lining bu javobidan yerga qaradi nima deb javob qilishni bilmay qoldi:

The answer was so hard that the father sat in silence for a long time without finding an answer. He was very sorry for what he had done. Because Uzbek oyim has done not a wise thing to her sons. That's why Yusufbek Hadji says "we" means his wife, who has lived for more than 30 years, in order not to blame her.
Thoughtfully, the father confronts his son with a firm foundation, and Otabek was astonished at the fulfillment of this promise:

- Juda to’g’ri aytasan, o’g’lim, biroq onangning bir mulohazasizligiga boshdayoq men labinni tishlab qolgan edim. Hozirda ham shu holda qolmoqqa majburman, - dedi va: - Biz hozir andishaning bandasi, men emas onang birovni ishontiribqo’ygan: bizning oiladan lafzsizlik chiqishi menga ma`qul ko`rinmaydir.

Otabek ota-ona orzusiga o’z ta’biricha jonsiz haykal bo‘lib rizoliq berdi. (A. Qodiriy: “O’tkan kunlar” /roman/ A. Kadiri: "Days Gone By" p.149)

We can cite dozens of dialogues from the novel "Days Gone By" that decently reconciled. The novel begins as follows:

1264 hijriy, daly6 oyining o’n yettinchisi, qishki kunlarning biri, quyosh botqan, tevarakdan shom azon eshitiladir...

Darbozasi sharqi-janubiyya qaratib qurilgan bu dong’dor saroyni Toshkand, Samarqand va Buxoro savdogarlarli egallaganlar, saroydagi bir-ikki hujrani istisno qilish bilan boshqalari musofirlar ila to’la. Saroy ahli kunduzgi ish kunlaridan bo’shab hujraliga qaytqanlar, ko’b hujralar kechlik osh pishirish ila mashg’ul, shuning uchun kunduzgiga qaraganda saroy jonliq: kishilarning shaqillashib so’zlashishlari, xoxolab kulishlari saroyni ko’kka ko’targudek. (A. Qodiriy: “O’tkan kunlar” /roman/ A. Kadiri: "Days Gone By" p.6)

This passage provides the reader with the first information about the protagonist and the circumstances in which his adventure begins. This part of the work is called the exposition. The exposition is the part that comes before the beginning of the plot and the conflict, and the important condition is that it is short and meaningful. In addition, it arouses the student's interest in his or her identity and destiny, and informs him or her of the circumstances under which the protagonist's action begins.

In some parts of "Days Gone By", the author describes the exposition of this event at the end of the story, when Otabek, for the first time in Margilan, Kumushbibi took a letter written by Hadji to the head of the city and saved Otabek from death.

The second component of the plot is the "knot". The knot is the first occurrence of the conflict and the impetus for the development of the plot. The node grows directly from the exposure. Through the conversation between Hasanali and Ziya shohichi, we learn that Otabek was in love with Kumush. Later, in Homid's story, we see a knot growing between Yusufbek's letter and Azizbek, Otabek and Uzbek oyim, and Kumush; Kumush and Zaynab. These nodes are skillfully described by the writer.
As the conflict and the plot intensify, a culmination (culminacian - Latin for "peak") is formed. For example, the culmination between Otabek, Kumush and Zaynab is Zaynab's attempt to kill her opponent. The most dangerous point between Yusufbek Hadji and Azizbek is the uprising of Tashkent inhabitants under the leadership of Yusufbek Hadji.

The solution lies in the "knot" and the resolution of the conflict that develops in the plot is the end of the struggle of the characters. For example, the struggle between Homid and Otabek is an example of this.

- Tezroq keling, Homid aka, Otabekni o’ldirdik! – dedi shošib Otabek.
- Ah! – deb yurib keldi Homid.

Otabek Sodiqni qoldirib, Homidning xanjarli qo’lini ushlab oldi:

- Mutal o’ldi. Sodiq ham o’lim yoqasida. Endi siz bilan ikkimizgina qoldik!

Homid qo’lini bo’shatishga tirishar ekan, Otabek salmoqqina qilib dedi:

- Ortiqcha oshiqmangiz, Homidboy, men sizning xanjarlik qo’lingizni bo’shataman hozir, ammo shungacha siz bilan ikki og’iz so’zim bor!

Homid hanuz qo’lini bo’shatishga kuchanar edi.

- Kuchanmanggiz, Homidboy!
- Mard yigit bo’lsang, qo’limni qo’y!
- Oshiqa, qa’yaman, - dedi Otabek. Shu choqqa oyoq ostida yotkan Sodiq ko’tarilib-ko’tarilib o’zini omoqqa edi. Otabek Sodiqdan nariroqa Homidni boshldi. Homid tig’izlik bilan surildi. Xanjarlik qa’li bilan tuynukka ishlar qilib Otabek so’z boshldi:

- Siz menda ham yaxshiroq bilasizki, shu uydagi sizni allaqancha mashaqqatlarg’a solgan, cheksiz jonivorliqlar 7 ishlatkan va hisobsiz tillalar to’kdirgan, nihoyat, shu daqiqag’a keltirib to’xlatqan birav uxlaydir. Agarda sizning manim tilimdan yoziq bergan taloq xatingiz durust hisoblanmasa, bu uxlag’uchi manim halol rafiqam bo’lib, ikki yildan berimen ham uning kuyida sargardonman. Demak, siz bilan maning oramizda shu birov uchun kurash boradir. Lekin siz shu choqqacha manim ustimdan muvaffaqiyat qozonib keldingiz: qora chophonchi, deb dor ostilarig’acha olib bordingiz, Musulmonqul qa’lig’a topshirdingiz, bu ishlaringiz foydasiz chiqq’ach, isimimdan taloqnomma yoziq, ikki yillab rafiqamdan ayirib turishg’a muvaffaq bo’ldingiz, bu orada gunohsiz bir yigitni ham o’ldirdingiz. Nihoyat,
o’g’riliq yo’liga tushib ikki yigitingizni manim qo’limda halok qildingiz... Endi menga javob berengiz-chi: bu yomonliqliqlaringizda siz haqlimi edingiz?


This solution is naturally effective.

"Days Gone By" provides additional information about Otabek's last return from Margilan and a visit to the tomb of Kumush. Here is an example of this conclusion:


In the following images, we learn that Otabek is depicted not only from his room in the particular place for the guests, but also from himself. At first, Otabek's portrait appears before our eyes. From the portrait that reflects the inner world of a person, we can feel that Otabek is a positive hero. Abdullah Kadiri pays special attention to the creation of the portrait of Kumush. This means that the portrait also plays a special role in the work of art.

Now about a word a little information: A detail in a work of art is not a detail of ordinary life, but an artistic detail that has acquired the characteristics of typicality and individuality. For example, Abdullah Kadiri intended to introduce the Uzbek oyim to the reader by describing the period in which he lived and the way of life.

Here is Abdulla Kadiri introducing about Uzbek oyim to the reader:

O’zbek oyim elli besh yoshlar chamaliq chala-dumbul tabiatlik bir xotin bo’lsa ham, ammo eriga o’tkirligi bilan mashhur edi. Uning o’tkirligi yolg’iz erigagina emas, Toshkand xotinlariga hamyoilgan edi. O’zga xotinlar uning soyasiga salom
berib to’ylarida, azalarida, qisqasi tiq etgan yig’inlaridagi uylarining to’rini O’zbek oyimga atagan edilar.

O’zbek oyim uncha-muncha a’zalarga "kavshim ko’chada qolg’an emas" deb bormas edi. Shuning uchun xotinlar o’z to’ylarini O’zbek oyim ishtiroki bilan o’tkazib olsalar, o’zlarining shaharning eng baxtili xotinlaridan sanab "manim to’yimni o’z qo’llari bilan o’tkazdilar" degan jumlani majlislarda iftixor o’rnida so’zlab yuray edilar. O’zbek oyiming obro’si yoqlig’iz shular bilangina cheklanib qolmas, uni o’rda xonimlari ham ehtir o’rnida obro’si yoqlig’iz shular bilangina cheklanib qolmas, uni o’rda xonimlari ham ehtir o’rnida "manim to’yimni o’z qo’llari bilan o’tkazdilar" degan jumlani majlislarda iftixor o’rnida so’zlab yuray edilar. (A. Qodiriy: “O’tkan kunlar” /roman/ A. Kadiri: "Days Gone By" p.141)

Uzbek oyim does not like the fact that Otabek got married in Margilan without parental advice.

"Otabekning Marg’ilondan uylanib qo’yishi otasi uchun uncha rizosizlikka munosib bo’limasa ham, ammo uning o’g’il to’yisidan, Toshkand qizlarini ost-ust qilib u buning qizi yaxshi bo’lsa ham, uy-joylari yaramas ekan, buning qizi-da uyjoylarida tuzik, biroq zoti pas ekan” deb qiz, quda, uy-joy, nasl va nasab tekshirib yuruvchi O’zbek oyimning Otabekni uylantirib buning orqasidan ko’raturg’an orzu-havas, to’yyu tomoshalarini shartta kesib qo’yg’an uncha uylanishka nima deyish va qanday qarashi albatta bu ma’lum edi. Bitti-bitti degan o’g’li Marg’ilon degan joyda, allakimlarning qo’lida ya’ni nomalum kishilarning qiziga uylansin-da, bu kun erta o’g’limning orzu-havasini ko’rangan, deb entikib uylantirg’an va o’g’il boqib katta qilg’an ona- O’zbek oyim ikki qo’lini burniga tiqib qalabersin... (A. Qodiriy: “O’tkan kunlar” /roman/ A. Kadiri: "Days Gone By" p.142)

Because we know that Uzbek oyim is a "half-dumb woman", we laugh when we see her suddenly fall in love with Kumush and become a fan of her beautiful and lovely bride. When we see the positive and negative qualities of Uzbek oyim, when she plays a role in the fate of Kumush and Otabek, we see her life full of wonderful details. We see such a rich picture in other parts of the novel and admire the skill of Kadiri.

REFERENCES


