

NATIONAL-CULTURAL REALITIES IN CHOLPON'S “KECHA VA KUNDUZ”

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Abstract

Annotation: It has been depicted tough life and times, policy's negative impacts on common people's life of that Soviet Union and how their policy ruined most of the people's destinies, how they became slaves, dependents from officials, how they were helpless, moral and material pressures on them and how they encountered but could not defeat the moral loss. The novel is precocious and has been translated into English by Fort. National color and mentality has been vividly described.

Keywords: psychology, moral, mental, pressure, policy, mentality, social issues, literature, expressions, human relations, language analysis.

Introduction

Every work of art is based on cultural and literary traditions. Family relations, which have a long history in our country and are considered sacred, are revealed in our works of art, in particular, in the first Uzbek novels. In particular, the family relations and socio-family traditions of the time, reflected in Cholpon's novel "Night and Day", attract attention from today's point of view, especially in the linguistic aspect. The peculiarities of family relations in the work, some disappearing traditions, the qualities of the Uzbek people are vividly reflected in the general social context and reflect the environment of that period, the human relations between family members serves as a model for the transfer. The play depicts a number of traditions of the past, oriental morals, and the qualities of the Uzbek people. According to the literary critic O. Sharafiddinov, in the novel "Night and Day" the author's focus is on "the interior of the Uzbek house" [6, pp. 59-60]. From the text of the work we can cite a number of examples, as mentioned above, of the family-human relations "typical of close relatives" in Uzbek households. The author of two books, Cholpon wrote the novel "Night and Day" in 1935-1937. This novel is a chronicle of the Uzbek nation in art. The story of the novel takes place in one of the regions of Uzbekistan at the beginning of World War I. According to one of the protagonists of the novel, "We are not far from the place where the recent riots took place," the incident took place near the Marhamat district of Andijan region, where the Duke riots took place. We can say that it has passed. In the following passage from the first pages of the novel, we see a characteristic feature of all Uzbek men up to the beginning of the twentieth century, a small manifestation of the virtue of Andisha: In Uzbek, every man calls his wife by the name of his daughter or son. It's not okay to say your wife's name. His wife's name was Maryam and his daughter's name was Khadija. He calls his wife "Khadija". Most mothers and children say, "Labbay!" he says; however, the father, who is the real owner of the family, said, "I am calling the elder one!" he says. Even then, he doesn't say "Maryam. Our Sufi does not follow this



tradition of the Muslim, he always calls his honest wife Qurbanbibi "Fitna": "Fitna, give the salutation!", "Fitna, where is the girl to kill?", "Fitna, hand over the money!" [6, 11p.]

It is clear from this passage from the author's language that men also respect their wives and do not know how to say their names. It shows a man's respect for his wife in society. The context of the literary text reflects the existing socio-cultural tradition formed over the centuries. Also, the lexeme "labbay" used in the text is a plural word, which comes from the Arabic word "labayka" - "here I am, in your presence". It is usually used instead of "Yes" when someone calls, or to express questions meaning "What do you say", "What did you say" [1, p. 480]. „I say big, big!“ the phrase signifies a man's concern for his wife, that there is an invisible wall between them, that is, a distance, and creates a peculiar semantic field. Cholpon proves this point by using a contextual antonym and increasing its effectiveness. We can see this in the words "... a Sufi does not follow this tradition of a Muslim,". It is clear from the name of the Sufi that a pious, devout man, however, does not follow this Muslim tradition and acts contrary to his position (Sufism), calling his wife "Fitna". The word "fitna" comes from the Arabic language and means a negative word that means charming, misleading, rebellion, rebellion, to condemn someone in order to achieve a selfish goal. the covert action to be taken is a violation [1, p. 349]. The author's opinion expressed in these sentences once again reflects the human relationship, but also increases the effectiveness and reliability of the work, the weight of the pragmatics of the text, helps to make it more readable. And women are more respectful of their husbands, they don't even look their husbands in the face, they obey their husbands. This is a feature that is unique to Uzbek women, which is not found in other nations. We can see this in the relationship between Akbarali and Zebi in the text of the novel: "Get up, hey!" said to Zebi. Zebi got up from his bed and raised the lantern. "Write the table!" Do you have anything to eat? Yes, there is soup in the bowl. "Give me some paint." Although Zebi knew that her husband was drunk, she was amazed at the unnatural harshness and harshness in his voice, and she raised her head and looked at him, "Me or someone else?" she assumed they said it to someone else. "Why are you looking at me?" Are you drunk, bastard? said the captain. Zebi silently spread the table and set the soup." This is a dialogue of simple exhortations, questions and short sentences. It was a time when the Uzbek people were oppressed by both sides. The local rich kissed the Russian colonialists during this period and talked not about the historical development of their people, but about their economic, social and cultural backwardness, but about their own pleasures, they were only worried about their material well-being! Under the feudal system and colonialism, there was no political force that cared about the people and cared about improving their hard, arduous lives. The author wrote the work for the purpose of artistic description and analysis of this historical period. This story is meant to be revealed in the person of Zebi. Zebi, Akbarali, Miyochub are at the center of the novel "Night and Day", their relationships, conflicts and destinies form the basis of the novel's plot. From the beginning to the end of the work, Cholpon emphasizes the sincerity and openness of Zebi's character. Youth is in his veins, and in his heart he loves those around him, his friends, spring, everything! He has not yet seen the bitterness of life. Zebi's hard heart cannot bear the presence of depravity and cruelty, evil and wickedness in the world. Zebi grew up breathing in the 4 walls that make you feel free. She is more afraid of her father. His father, Razzaq Sufi, wants his house to be as quiet as a cemetery. He doesn't like to talk in front of his wife. One of the factors that kept Zebi



alive was her resonant voice. Zebi has the qualities of Uzbek women. It is a symbol of purity, beauty, cleanliness and youth. If Akbarali is a captain, with a silver belt around his waist, a sword with a silver handle, and a drum coat, no one will call him an official. Through the image of Cholpon Akbarali, he portrayed the way of governing in colonial Turkestan, as well as the relationship between rulers and local officials. Miryokub in the novel is a much more complex image. He is illiterate, ignorant of newspapers, has little interest in world affairs, and does not speak Russian fluently. Still, he is a very enterprising person. That's why he got the nickname "Epaka". He won't go unnoticed in the mixed business. He knows how to make money. Miruyokub encounters many different events in life and tries to understand them every time. Life confronts him with complex puzzles. "Night and Day" is a lifelong work with its vitality and sincerity, depth of content, integrity and completeness of the character of the protagonists. Shortly after the novel was published, Cholpon was arrested. Promotion of his name and work is strictly prohibited. This situation lasted until 1956. Cholpon returned to the ranks of our literature only after Uzbekistan gained national independence. His passionate, passionate, deep foundations are very much in tune today. The novel "Night and Day" has a special place in the creative biography of Cholpon, as well as in the history of Uzbek novels. Because this play is a combination of Cholpon's life knowledge and experience, as well as his artistic skills in the field of poetry and drama. Therefore, when reading the novel, it is written by a poetic soul, and in many places the lyrical mood of the writer is obvious. Cholpon is a real reflection of the social environment of Turkestan in the early twentieth century, in particular, the internal disintegration of the tsarist policy of aggression, and the abominations of local officials. As a nationalist writer, the author skillfully describes the socio-political, spiritual and educational changes that began in the life of the Uzbek people, the problems of his life. The depiction of the spiritual environment of an ordinary family at the beginning of the work is gradually reconciled with the realities of the fate of the nation, such as identity and understanding of the world, enlightenment and freedom, based on the literary text of the novel. In prose, the artist's point of view on the events described is important. This aspect is reflected in the system of images that serve the author's main artistic idea, in the artistic discussion of issues related to the recent social order. Accordingly, the reader who reads the novel in its entirety will remember very well a number of remarkable fictional characters. Their attitudes, the contradictions between them, their assessments of the realities of the period are very convincingly interpreted artistically. In particular, the novel depicts the process of social and spiritual growth of Akbarali Epaka, who is surrounded by the lust of his own misfortune. In the end, the tragic fate of an innocent girl, Zebi, shakes the heart of the reader. The image is based on the desires of young Zebi, who is now fifteen years old, and who is beginning to open up in the spring. Zebi, like all young people, dreams of playing and laughing, of going out into the fields. Her friend Sultanat, who knocked on the door and entered the yard, is in the same mood as Zebi - as pure as the breath of spring. Zebi is very pleased with her friend's offer. The writer expresses this satisfaction: "Heart, dream, love, joy ... they all fly towards Salti, jump towards him, wrap him around him, turn him around and embrace him!" he writes poetically. But Zebi's father, Razzoq Sufi, is dark and has snow on his eyebrows, which attracts the reader's attention from the first pages of the novel. The individual aspects of the protagonist are revealed in the images of Razzaq Sufi. His uniqueness is reinforced by his short speech, emphasizing that he



is a "silent, stingy, stingy man." The Sufi affirms that when those who are greater and more powerful than him speak, it is "havwa-havwa"; He shakes his head in denial, "when the weak and the weak speak, in the sense of 'no, no.' Razzoq Sufi's lifestyle, his family attitude, his calling his wife "Fitna", his devotion to Eshan's grandfather, his relationship with his stepbrother, who invited him to return to the village - all these are the skills of Cholpon as a talented prose writer. indicates that the owner. Sufi's "What the Hour is!" This further complicates Zebi's visit to suggestion of the Sultanate. The question of whether or not to allow access arises. Kuvanbib, who knows the Sufi language, came down and explained the situation softens. The Sufi agreed: "Don't force yourself to sing because I have a voice. I don't agree if he makes his voice heard by nomahrams. " Nomahram means someone is not a close relative. This statement is one of the important key sentences of the novel. Because in the description of Zebi's next destiny, in the interconnectedness of the events of the novel, the detail of his singing in a juicy voice is of great importance. The author describes in one sentence that the window of the cage has been opened. On the way to the village, the carpenter Olmashon sings his own song. It's naturally Zebi goes to his voice. Although he remembers his father's rebuke, Sultanat soon persuades Zebi to join the girls' song. It is important to note that the author not only gives a few adjectives next to the word "voice", but also compares it to the "brightest star". This artistic method clarifies the image. It should be noted that Cholpon used celestial bodies such as the moon, sun and stars in his work. The novel "Night and Day" has a special place in the history of Uzbek literature and is the first novel-dialogy. Unfortunately, the "Daytime" part is not available. The policy of Tsarist Russia in our country is one of the works that reflected the spiritual world of the people at that time. "In November 2019, Cholpon's novel Night and Day was translated into English by Christopher Fort, a graduate student at the University of Michigan. Earlier, Fort published an article about Cholpon's work. The article presented by Minbar contains the researcher's comments on the novel. "With my translation, I will bring this wonderful and mysterious artist to English-speaking readers. English-speaking readers familiar with the paucity of texts and information describing Uzbek literature and history in the early twentieth century can join in discussions about Cholpon and Uzbekistan's past," Fort, [16]. One of the characters in the novel, Zebi, is a pure, sincere, and simple-looking woman of the time. This is especially the case during Zebi's trial. He is exiled to Siberia, but he still thinks about how to find his home. It is so clear that she did not kill the captain, "Did you kill your husband?" It's ridiculous to ask. Zebi is a simple character, that is, he did not grow as a character. The reason we don't call him the protagonist is that he has no influence on the course of events, on the contrary, life hits him wherever he wants. He is adaptable to everything: to the life his father imprisoned, to the transfer to his captain, and to life there. If he had rebelled, we would have called him a character when he wanted to destroy the commander of his own free will or demand his release. Probably, Zebi will grow up as a character in "Kunduz". If we read "Night and Day", we can understand that Tsarist Russia gave the most illiterate, unthinking "mancurts" to the people and used them to rule the people as they wished. Here is one Akbarali commander. Akbarali does not even solve his own problems, let alone listen to the people's complaints. In fact, they wanted to fire him, but he was killed. In an attempt to politicize the situation, the government turned Zebi into a Turkish spy, claiming allegiance to the tsar and the Russian state. Chief Akbarali did not care about the simple name "sart". Even the names of Kambar,



Umarali and Akbarali can be written in a single "investigative report"! But he is a loyal hero of Russia! In fact, they make a "great hero" out of a person who is "worthless for four children" in politics. Miryokub is a man of business acumen. Two Miryokubs live in it. One will judge the other. When the time comes, he will be disgusted. He stands firm in the face of his conscience. As the saying goes, "A disciple who has not seen the Master walks to every position," there is no one who can guide his mind in the right direction.

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