

THE LIGHT OF THE NIGHTS WITHOUT A DAY

Umida Shermatova

Teacher of the Department of Uzbek Language and Literature
Chirchik State Pedagogical Institute of Tashkent Region

ABSTRACT

In this article, national self-awareness, the ability to put the interests of the people above own sake for the prosperity of the homeland as true patriotism was analyzed on the example of the work of a representative of the new Uzbek literature Chulpan, in particular of his novel "Night and Day."

Keywords: historical, literary and artistic source, new Uzbek literature, national revival, patriotism, artistic and aesthetic analysis, development of the nation, speech characteristics.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

The study of the works of Chulpan, a great representative of the new Uzbek literature, occupies an important place in the formation of knowledge, skills and abilities of students of secondary schools required in the State Educational Standards. If the students, who became acquainted in the 7th grade with the poems "Beautiful", "People", "Violet", "To the Spoiled Land", in the 9th grade by the example of the verses "Love of the Wanderer", "Soul", "Shackle", "Fire", "Freedom of conscience" view him as a lyric poet, then through the novel "Night and Day" he is studied as a prose writer.

The approach to Chulpan's work from the point of view of "correct assessment of literary and historical periods and writers's oeuvre" based on the requirements of the program is not limited to educational materials and obliges to familiarize students more closely with his conflicting life course and historical environment (social environment, literary environment) in which he lived in the analysis of the artistic and aesthetic properties of the works of the author. For this the use of historical, literary and artistic resources belonging to the pen of M. Bekhbudiy, Fitrat, A. Avloniy, A. Kadyri, directly lived and worked in that environment, as well as such creative people as O. Sharafiddinov, H. Yokubov, N. Karimov, D. Kuronov, N. Bokiy, U. Azim, helps to present fully the image of the writer as a person and creator, who linked own fate with the fate of the nation.

It is known that in the history of literature Chulpan has a high status not only as a great poet, but also as a master writer. This is one of the main reasons why the novel "Night and Day", which belongs to the writer, is included in the textbook of the 9th grade.

The current textbook contains an extract that reflects the process of poisoning Mingbashi dadhah, chasing Zebi in shackles and her trial. The textbook notes that "in the novel a lot of place is devoted to the description of events related to Zebi. Many characters in the plot of the work move in connection with this image"[2, p.33]. Perhaps that is why the textbook contains an extract relating to the depiction of events with the participation of Zebi. In the process of reading this extract, the students become acquainted to some extent with the reflection of the degradation of the existing society on the fate of such figures as Zebi, Sul-tonhon, Poshshahon, Khadija, Razzok sufi. However, in the ideological and aesthetic sense of the novel, it is

impossible to ignore the image of Miryakub, who occupies a leading place in the author's ideal in analyzing the real reasons for the decline of society and the idea of national independence. For, the representation of the events associated with the image of Miryakub in the novel "Night and Day" can serve as a full-fledged source while fulfilling the requirements set by the students' knowledge, skills and abilities in the literature program, "to understand and tell the content of the works on the independence and holidays of our country, awakening love for the motherland". For example, the image of Miryakub occupies a separate place in revealing the essence of the problem of night and day in society provided in the title of the novel.

Miryakub differs from the heroes of the work in the contrast of his personality. In the description of Miryakub's image there are effectively used the author's point of view, speeches of ("a true mingbashi", "God's beloved black-eyed servant Miryakub ...") Akbarali Mingbashi, noyib tura, the elder wife of Mingbashi Khadija, owner of the brothel room and Maria Ostrova named Maryam ..

In the analysis of the work, thinking about Miryakub's descriptions and definitions given by others serves to reveal fully the scale of the properties of his character. In particular, it can be understood that in the description of Miryakub by noyib tura, the relationship between the two heroes is somewhat clarified.

When Miryakub becomes acquainted with an engineer, noyib tura asks: "Are you acquainted with our Miryakub, dear?". Then he adds - "A rare man!"

After the conversation between the engineer and noyib tura, Miryakub gets to know that a railway is being laid for trains, following which buys the land at a low price. Having finished all affairs, he informs noyib tura about this. Through such an entrepreneurial spirit, Miryakub's definition (a rare person), given above, finds its confirmation once again: "You look like an American, Miryakub! - says tura. "But don't take it to heart, you should not have been born in this sartia!"[1, p.65].

Through the speech of noyib tura, Chulpon not only appreciates Miryakub's entrepreneurship, but also shows that neglect of the entire local population with great skill.

In essence, a separate attention is paid to the coverage of the characteristic features of both sides in the relations between noyib tura and Mirjakub. While Miryakub gives the following rare gift - an ancient manuscript, from the words of noyib tura: "Limuharririhu ... A beautiful writing ... Did Mavloni Ado have such a beautiful handwriting? In the east, in the Muslim east, due to religious prohibition, drawing did not develop, instead the religion-encouraged art of calligraphy improved", one can understand that he is from "those leaders who know the language and art of the local population very well ... especially the Persian language and literature".

Opposite to this, Chulpan, through the words of noyib tura, gently hints that one of the real causes of the environment of that period - "Night" - is illiteracy. In particular, the low literacy rate of not only Mirjakub, but also teachers educating the local population is not difficult to understand from words of noyib tura like: "Kozi Abdillatif ... Sayyid al-musulimin Amir Umar" ... Indeed, it became known that this letter is a work of the Umarchan period. But probably not Ado wrote it. Probably Ado's name was Sultanhan ... I once read. Not Abdillatif. Shahobiddin was mistaken. Your teachers do not know such things very well..."[4]

The work has such an attractive thought of *noyib tura* that Chulpan puts into the essence of the proposal a deep meaning that reveals the real face of colonial policy: “The world would be paradise if all people were the same as us”. Through this thought, Chulpan hints that if slave policy continues without any conflicts, resistance between the colonialist and the colonial people, this world will become a paradise - a paradise for the colonialist.

Through Miryakub’s answer to *noyib tura*: “Aren't they one soul!” it can be understood that he not only approves of colonial policy, but also regards the Tsar’s government as his salvation. In fact, this can be taken as confirmation that the policy of slavery and humility is deeply rooted.

One incident told by *noyib tura* introduces the reader to another pitiful side of the history of our people: “...Your Khudoyorhan was told, “The Russian took the White Mosque”. Khudoerkhan asked, “That my land, how many days is it far from here?”, “in one month,” answered him. “In this case, I do not need such a distant land. Let them take it!” he said... And ours, Allah is well-versed, does not lag behind that”[4].

In the process of reading the novel, the reader cannot be indifferent to the dynamics of Miryakub’s character, allusions to the development of his worldview. Actually, the author tried to reveal every change in Miryakub by the example of the attitude of others to him. In particular, due to his ability to manage the village Akbarali mingbashi gives him the nickname “agile”, *noyib tura* praises his enterprise, the owner of a brothel recognizes his superiority over others in quick wits.

Telling Miryakub, “mingbashi’s thought expressed in the city (that he is not in love with Zebi herself, but with her voice – her song)” in events where Zebi is called to agree, although the older wife of Mingbashi Khadija is not very visible in the plot, she gave an important definition: “–You suffered, Mirjakub! – Mingbashi dadho is like a child; you – a mother... If not you, he will starve to death...”

Miryakub’s description of his own personality is especially important in the image of his character. In the fact that he puts himself above Akbarali mingbashi (Miryakub is Miryakub, but Mingbashi is just Akbarali ... On the side of a man like Akbarali, there is nothing but the seal of the government and the features of a low-breed dog. Miryakub has a big brain, a sharp mind! mingbashi thinks Miryakub believes that mingbashi is a camel, put on a rope by the nose, the end of the rope is with a caravan driver, that is, a camel shepherd, and the name of that caravan driver is Miryakub...)[4] or for the first time dissatisfied with his deeds listens to his inner voice (“Hey Miryakub! Malicious Miryakub! Sly Miryakub! Wily Miryakub! Devil Miryakub! Slave of his passion, spoiled, disgraced Miryakub!”)[2] and answers in the process of his mental judgment (“You are one of the great people in our world. Russians praise those like you in their books. All your skill is that moving a little you earn so much money”) [4], his behavior as a person is clearly reflected.

Although Miryakub as an entrepreneur puts himself one step higher than others, he does not understand the political processes in society. He does not even have enough knowledge and literacy. That is why the author, in defining the evolution of Miryakub’s consciousness, on the train introduces him with a young Jadid - Sharafiddin Khodjaev (possibly a prototype of Ubaidulla Asadullakhodjaev). The arguments given during the conversation about jadism serve as a serious impetus to Miriakub’s worldview, the basis for awakening his political consciousness.

As a result, the novel ends with Miriakub's firm conclusion: **“If this is a jadid, then I am also a jadid!”**.

According to this, the dynamics of the characteristic features of Mirjakub can be determined as follows.

Miryakub's character evolution

<p>The first reflection on the awakening of the inner voice - the soul</p>	<p>Evaluating himself about his “dog trait” after meeting Maria <i>Hey Miryakub!</i> <i>Malicious Miryakub!</i> <i>Sly Miryakub!</i> <i>Wily Miryakub!</i> <i>Devil Miryakub!</i> <i>Slave of his passion, spoiled, disgraced Miryakub!</i></p>	<p>Thoughts after a conversation with noyib tura <i>What do we know?</i> <i>What does a citizen know? ...</i> <i>Who to ask, from whom</i></p>	<p>Thoughts about his vindication in relationship with Sultonkhon <i>Is there anything in this perishable world that is being solved in the right way?</i></p>	<p>Conclusion after the first conversation with the jadid <i>If a jadid is like that, then why am I not a jadid, why is Mingbashi not a jadid, not all jadids?</i></p>	<p>Conclusion after the last conversation with the jadid <i>If this is a jadid, then I am also a jadid!</i></p>
---	--	---	---	---	--

It can be seen that the character of Miryakub is being formed step by step, and he is looking for answers to the questions tormenting him. In the end, he finds: “Our friend is ourselves. Our friend is the people!”[3].

The author explains that the anxiety about the development of a nation needs to start with education. In his opinion, primitive (primary) education should begin with a national school. At this point, the question arises: What should be the national school like?

We get the answer from Chulpan himself: “The national school should serve for the development of the national feeling, conversance with one’s nation”[4].

Another imperceptible feature of Mirjakub is that he does not separate the feeling of the nation from the feeling of the homeland.

In his brochure “Poetics of Chulpan’s Prose” D. Kuronov argues that in many ways the image of Miryakub is close to the character of the novel “The Awakening” by L.Tolstoy, Prince Nekhlyudoff. Agreeing with the opinion of the scientist, one should not forget that, unlike Nekhlyudoff, Miryakub acted on the path of purifying not only his own soul, but also the soul of the whole society. After marrying Maryam, Miryakub leads the thought: “...embracing the enemy’s plotful daughter ... I should think about the nation, about its ignorant mothers, its poor daughters and sisters...”[5].

In the process of reading a novel, any reader reflects on its title. In fact, why is the work called “Night and Day”?

The following thoughts of the literary critic D. Kuronov on this subject are important: “...the writer evaluates the spiritual poverty that has created in the country and, as a result, the even more closed condition as “Night”. The whole horror of “Night” in Chulpan’s interpretation is that he makes people as spiritual invalids, leads them to spiritual degradation. This environment threw Akbarali, a self-sufficient man with “four to five tanapas of land,” who could have lived well with Khadijakhon, into the swamp; turned Razzok Sufi into a parasite and a hypocritical

believer, whose seven generations earned their living on agriculture; led to the path of adultery girls like a flower, Poshshakhon and Sul-tonkhon, capable of furnishing a home, making a young man happy... Their spiritual poverty has reached such an extent that they do not think about the correction of conditions, they only pursue personal benefit in the circle of this environment. The emergence in the head of the country of “leaders who had left prayer,” imams with weak faith, could not but affect the patrials: “people stopped praying.”

Chulpan sees the tragedy of the nation in unbelief: people do not think either about improving the ultimate life, or about improving their life on earth - they live only with the worries of today. Similar to the description of the epochs of ignorance since olden times as “darkness”, Chulpan also calls this part of our history “Night”[6].

In fact, in revealing the content of this darkness, each character of the work carries its own load. In the process of independent reading, this can be seen in the example of the following characteristic speech of Razzok sufi.

The speech peculiar to the character of Razzok sufi

To whom he speaks	What says	What character traits are revealed
To the wife Kurvonbibi	Or do you think the house is yours because it belonged to your father? If you think so, I'll take a passport, sit on Russian rails (“Rails” means a train), and “khayt!” ... go to Mecca! I don't need your house, Trouble!	Threatens, insults, tyrannizes.
Step brother from the village	Our spouse is a craftswoman, thanks to God. The daughter came out skilled in sewing skullcaps, too! The shortfalls in the family they complement themselves. I can enjoy telling beads with pleasure!	An egoist acting like “Know yourself, leave the other”, with empty spirituality.
To the wife Kurvonbibi	It seems that your miserable Zebi went to the village and sings a song in full. I heard a lot from the village people ... However, if I grab her, the death will not be enough to your wicked!	With a weak worldview, an ignoramus, incapable to understand others.
Monologue	What should ishan do? Is he a lawyer to write a statement? Does he know Russian to get along with officials, judges? Even if I were to give a lawyer, an official, a judge, then everyone needs money, a lot of money, but I don't have that kind of money. Hoping for income behind Zebi; only the palm began to itch. This event pressed on my palm ahead of time ...	Before a difficult situation, he becomes depressed, illiterate, unable to see anything further than his nose.

In the process of analysis, the development of patriotism as one of the leading topics of literature and art at all times, the inextricable connection of the artistry of “Night and Day” with the fate of the motherland and the fate of the nation obligate us to deeply reflect on the idea of the work. For, in analyzing the novel it is necessary to direct the reader not only to the assessment of artistry, but also to the correct conclusion over its socio-historical, educational value. Only in this way can the reader correctly understand historical truth, consisting of a call

to struggle not for life, but for death, either with an open or with a hidden vow “Either to be, or not to be: You cannot suit!” (Chulpon) against the “misfortune of Bolshevism” (Fitrat) shortly after meeting face-to-face with the politics of the bloodthirsty red empire, accepting, first of all, public education as a reliable means on the path to national independence from the direction of Jadism created to break up the colonial fetters during the period of national revival, accession to “measures for the purification and enlightenment of the black people” (A. Avloni). At a meeting with workers of literature, art and culture the President of the Republic of Uzbekistan Sh.M. Mirziyoyev proudly said: “We have a great story worthy of interest. There are ancestors worthy of love. There are incomparable wealth worthy of desire”[1].

Revered in his beautiful poems, fiery journalism, calm and thoughtful prose, and agitational dramas, the fate of the Motherland on his own example, Chulpan has a high status as such “ancestors worthy of love” not only in new Uzbek literature, but also in patriotic education.

If during the years of the interdiction the focus of the national revival movement was the enlightenment of the people, then in today's global conditions "on the basis of the program idea "From national revival to national development" educating young people in the spirit of devotion to their homeland, forming initiative, dedication, moral dignity in them has become a worthy task”[1].

For this, reading the novel “Night and Day” and the conclusions obtained as a result of its analysis undoubtedly help us.

It is encouraging that at present independent time those who think in a new way, in a literal sense entrepreneurs with a capital letter, miryakubs, are rewarded with honor, what Chulpon dreamed of. As noted in the Address of the Head of our country to Oliy Majlis, the fact that “We need to comprehensively support, if we may say so, carry on the shoulders entrepreneurs who create new jobs” is a prime example of the words above.

REFERENCES

1. The Address of the President of the Republic of Uzbekistan Mirziyoyev Sh.M. to Oliy Majlis.
2. Literature. 9th grade textbook / Yuldoshev K., Kodirov V., J. Yuldoshbekov -T.: “Yangiyul poligraf service”, 2014.
3. Yokubov Kh. Chulpon and Navoi.-T.: “East”, 1997.
4. Chulpon. Night and day. -T.: “Hilol media”, 2019.
5. Sharafiddinov O. Chulpon.-T.: “Chulpon”, 1991.
6. Kuronov D. Poetics of Chulpan’s Prose -T.: “East”, 2004.