

DESCRIPTION ANALYSIS OF THE PROTAGONISTS OF THE A.QADIRI'S NOVEL "DAYS GONE BY"

Feruz Kabilova,

A teacher of ESP for Humanitarian Subjects,
Bukhara State University, Uzbekistan

Nigora Avezova,

A teacher of ESP for Humanitarian Subjects,
Bukhara State University, Uzbekistan

ABSTRACT

The article provides an analysis of the heroes of "Days Gone by". In addition, the views of the authors on the original meaning of the work are given. At the same time, there were events that were very characteristic of that period and were directly related to social development. The novel refuses to tell historical facts and the events are told in connection with a special event that constitutes the content of the novel.

KEYWORDS: social development, historical facts, special event, social interest, acquaints, tragic consequences, characteristic feature, and poetic comedy.

I. INTRODUCTION

An important feature of Abdullah Qadiri's work is his reference to the great events that took place among the people during the historical turning points. This quality is especially evident in his great historical prose. Published in 1922 and published in early 1926, *The Last Days* was a novel about the Khan's time, one of the darkest days of the recent past. "Days Gone by" was a real innovator in the literature of all the peoples of Central Asia, both in content, form and style, and aroused great social interest.

E. Ye. Bertels, a well-known orientalist, wrote in connection with the "Days Gone by" that a European novel, an English novel, a Russian novel, as well as an Uzbek novel was created. "According to Mukhtor Avezov, a prominent Kazakh writer and prominent figure in Uzbek literature, Abdullah Qadiri became the greatest writer of the East" in the 1920s with his novel "Days Gone by".

Abdullah Qadiri consciously followed the path of innovation and his research was fruitful. He founded the Uzbek school of novels.

"Since we have entered a new era," he wrote in the preface to the novel, "we will follow the news of the new era in every way, and we will be able to create new works in epics, novels and short stories." , we feel obliged to acquaint our people with "Tohir va Zuhra", "Chor dervesh", "Farhod va Shirin", "Bahromgo'r" of that time . According to the author, the novel "Days Gone by" was a small experience, or rather a passion, to get acquainted with the novels of the new age. However, the first novel in Uzbek literature - "Days Gone by" was not only a victory of our mature literature in the modern sense in one national literature, but also forever took place in the whole Uzbek classical literature. "Days Gone by" covers the life of Uzbeks and other Central Asian peoples in the first half of the 19th century. The tyranny of the feudal lords, the strife of the rulers among the peoples and tribes, their haste, the tragic consequences of this tragedy formed the content of.

II. LITERATURE REVIEW

"Days Gone by" opened a new era in the literature of the Uzbek people and the peoples of Central Asia, as Abdullah Qadiri's artistic depiction of events that are very characteristic of the period and directly related to social development.

The tendency to evaluate the events of the past from the point of view of the advanced ideology of the time in which the work was created is one of the signs of the radical turning points in Qadiri's work. Turkestan seeks to overthrow feudal colonial oppression and build a new independent life.

Irrigated by the spirit of evaluating the past in terms of striving for a new life, Abdullah Qadiri condemns the feudal period as a period of oppression and unhappiness for the workers. Such an assessment of the past is not only enlightening, but also socially and politically important. The pursuit of a new era was also associated with the formation of a deeper understanding of the injustices of the past in the minds of the people. For Abdullah Qadiri, who is aware of the social needs of his time, the only right path is the path of true imagery. It is characteristic that Abdullah Qadiri created the landscape of the period by depicting the destiny of ordinary people, which is a characteristic feature of a mature novel.

History tells us the story, the aura, the stage. It lifts the veil over the events that take place inside, and behind these events, both the source of the events that are being shown to us and how they occur in ordinary daily life are hidden.

III. Analysis

The novel refuses to tell historical facts and tells the events in relation to the private event that makes up the content of the novel, but through this personal story reveals to us the inner facts of historical events, their background... Country life and the color of the work, their customs and peoples are evident in every feature of the historical novel (although this is not its purpose). That is why, as a historical novel, it is the point at which history merges with art, the appendage of history, as if it were the other side of it.

Abdullah Qadiri, based on historical facts and even the descriptions of Khudoyorkhan, Musulmonqul, Azizbek and others, gives a description of the period, a "poetic analysis of public life" by describing the fate of the novel's central characters Otabek and Kumush. The fate of Otabek and his supporters is very complicated, sometimes tragic. This is especially characteristic of the fate of the protagonists of the novel. Through the destiny of Otabek, his father Yusufbek Haji, Kumushbibli and others, he brings the student into the life of almost all social strata of his time.

From Khan Khudoyorkhan to the slave Hasanali, the lives of people from different walks of life, rulers and subjects, wives and husbands, the relationship between young and old, people's lives and their relationships are depicted throughout the work.

Abdullah Qadiri pays special attention to the reliable and vivid portrayal of the characters.

Otabek, Yusufbek Haji, Qutidor, Ziya Shoxchi, Homid and others from the environment of rich and merchants; Azizbek, Musulmonkul, Otaboy Kushbegi and others from the feudal environment; from the working environment (apart from the public image) the characters of Master Olim, Master Parpi and Hasanali and others are very skillfully created in the novel. In the depiction of the characters, the writer seeks to show their diversity, their differences, in accordance with the realities of life, and thus to give an idea of the diversity of life.

If we take only the circle of the rich, the characters of Otabek and Homid are so different that they appear in opposition to each other. Are very different, bright images from each other? Abdullah Qadiri pays great attention to the "naturalness" of the characters, even when it comes to satire, saying that "although there are several different ways of laughing in literature ... but the most respectable character is laughter."

Some representatives of Soviet literature laughed at the influence of various formalist "currents" and A. Qadiri declared in "Mushtum" magazine that it was fatal to fall into the path of dry formal "research" in his poetic comedy. The aspects of "Days Gone by" that are connected with classical literature and folk art are to pay attention to the brightest people in life, to bring them into literature as the protagonists and to portray them even more, as a result of which Abdullah Qadiri's positive heroes is strong gain attractiveness. Otabek is a progressive man of his time, he thinks about the fate of the country and the people, sees the catastrophic consequences of feudal oppression, seeks ways to get rid of it and tries to lend a helping hand to many people of his time does. Qadiri overcomes the national and religious limitations of the majority of his time, envies a positive example of the "foreign" way of governing, and when he goes to Shamay for business, he sees his style of governing and sees a similar style of governing in Turkestan. Wants Zia will address the issue at a meeting of the King's family. Everyone is amazed at Otabek's honest and sincere words.

IV. DISCUSSION

Going to Russian cities, Otabek, who saw traders in Turkestan with very few accounts, was introduced to the assembly. The savior and Ziya Shah, who had heard some legends about the Russians, wanted to know the truth about Otabek and asked him what he had seen in Shamay. Otabek Shamay shared his memories. To the astonishment of those who heard the political, economic, and social developments of the Russians, he spoke in great detail:

"Before Shamay left, I saw our government and thought that others were like that," Otabek said. I was forced to admit that seeing our Russian office work was like a toy in our office.

I don't know what will happen to all of us if our office is in chaos today. If I have wings in Shamay, if I fly to my homeland, if I go straight to the khan's court, if I complain about the laws of the Russian government one by one, even if the khan listens to me, he writes a label on all the winds and if the order tells me to reach the program, I will also see my glue in the same row as the or is in a month. But in my heart I did not know what I was thinking and what I was in love with. There was no one here to hear me, even if they said, "Didn't these khans hear your request, will these beys do it?" I was disappointed. In the past, I knew they were right, even though I didn't believe them. Indeed, in the graveyard, who would hear the shout "hay-yu alal-falah"!

When they heard Otabek's impression of Shamay with interest, he was astonished at his thoughts, which he had not heard from anyone to this day. These people, who did not even dream of a future, were not indifferent to Otabek's heartfelt words.

Seeing Otabek's intelligence, the members of the assembly considered him worthy of the khan's daughter. Homid was annoyed by the descriptions given to Otabek. The question of whether Kutidor is "married" makes it even more difficult.

Otabek had never cared for anyone before that age, only Kumush won his innocent love.

Otabek went outside Kutidor to perform ablution. The shopkeeper showed him the way. At that moment, by chance, he saw an angel coming out of the hotel with something to do. Kumush stared at the young man, who had stopped at the edge of the ditch. The two of them, who didn't eat voluntarily, couldn't see each other for a while. At last Kumush seemed frightened of something, and with a slight movement turned himself inwards. Forty cockroaches, holding his back and right, waved at this turn. As Kumush ran inward, he glanced again at the young man, who was stuck in a ditch on the road, and gave him a slight smile. Kumush went in and disappeared, but Otabek froze for a few more minutes, as if nailed to the ground. In the end, he opened his eyes wide and dreamed of the fantastic beauty he had met in the last minute. But the truth ate differently. He sat by the stream for ablution, but his eyes were still on the corridor. He was cleansed and could not take his eyes off the other side. After wiping, he stopped again on the road, the hidden beauty was never seen again, probably tying Otabek without a rope and watching his captive from any angle. Otabek, Kumush spends his sleepless days dreaming, and one of these days Hasanali noticed. Akram Haji and Hasanali came and went to Qutidor's daughter Kumush Qutidor's house. With Kutidor's consent, Silver and Otabek's wedding took place.

The novel is more in tune with the subtlety and sensitivity of our people's traditions. Some examples: The scene of Yusufbek Haji's first meeting with Kumush, his daughter-in-law, is as follows: Haji tapped Kumush on the shoulder and kissed Kumush's forehead.

Kumush Otabek not only evoked love and affection in his heart, but also warmed the hearts of Uzbek mothers, Yusufbek Haji, Hasanali and others. The Uzbek mother, Yusufbek Haji,

Zaynab and Kumush into his room and reconciles the two. Zaynab was deeply moved by Otabek's bitter words that if these quarrels continued, one of you would answer. Because Zaynab knew how much Otabek loved Kumush. Otabek's words sounded like they were being told to Zaynab.

V. CONCLUSION

In conclusion, in the article we have read the analysis of the protagonists of "Days Gone by". In addition, we got acquainted with the views of writers on the original meaning of the work. At the same time, we have a lot of information about the events that were very characteristic of that period and directly related to social development.

REFERENCES:

1. Nazarova D.I. The interpretation of educational ideas in the poems of Jamal Kamal// International Scientific Journal Theoretical & Applied Science.- 2019.- №11.- Pp. 136 - 138.
2. Nazarova D.I. Literary Motives of Sufizm and Spiritual, Moral Ideas in the Lyrics of Jamal Kamal//International Journal of Recent Technology and Engineering (IJRTE).- 2019.- №10.- Pp. 223 - 225.
3. Dilrabo Quvvatova, Nazarova D.I. The rubai genre in the works of Jamal Kamal// The American Journal of Social Science and Education Innovations.- 2020.- №9.- Pp. 346 - 352.
4. Nazarova D.I. Jamol Kamolning Asru radifli g'azaliga yozgan muxammasi// Ilim ham jam'iyet. Ilimiy-uslubiy jurnal.- 2020.- №1.- B. 93 - 94
5. Nazarova D.I. The foundation of Kamol Jamol's poems is pain// Conference of Management of Islamic Education Leadership In The Era of Revolution.- 2020.- №6.- Pp. 1 - 3.
6. Nazarova D.I. Feelings of lyric heroes in Kamol Jamol's work// Conference of Management of Islamic Education Leadership In The Era of Revolution.- 2020.- №6.- Pp. 1 - 3.
7. Akhmedova Mekhrinigor Bakhodirovna. (2020). "SPIRITUALITY" LANGUAGE CATEGORY AND ITS CONTENT. Middle European Scientific Bulletin, 6, 57-59. <https://doi.org/10.47494/mesb.2020.6.115>
8. Akhmedova, M. B. (2019) "ANALYSIS OF —SPIRITUALITY! CATEGORY AND ITS STRUCTURE IN THE ENGLISH LANGUAGE," Central Asian Problems of Modern Science and Education: Vol. 4 : Iss. 2 , Article 136.
9. M.B. Ahmedova. Genetic and Structural Specifications of tge Spirituality Nominative Units in the Uzbek Language. -Theoretical and Applied Science, 10 issue. 2018.- pp.331-333
10. Nilufar Ulmasovna Ochilova, Mehrinigor Bahodirovna Ahmedova. Reflections on Horse in Uzbek Prose.- Theoretical and Applied Science, 10 issue, 2019. - pp. 86-88.

11. M.B. Akhmedova. GENETIC AND STRUCTURAL SPECIFICATIONS OF THE SPIRITUALITY NOMINATIVE UNITS IN THE UZBEK LANGUAGE. Theoretical & Applied Science, Vol.10, 2018. - Pp.331-333
12. Nasirov A.A. The role and importance of proverbial phraseologies in the sphere of national languages phraseologisms. IJHEPS: International Research Journal of Humanities, Engineering, Pharmaceutical Sciences. – Delhi, 2016. Vol-2/ Issue -11/ Year-6 / June / 2016. –Pp. 58-66
13. Nasirov A.A. The semantic area of proverbial phraseological units. Oxford Review of Education and Science. "Oxford University Press", –The University of Oxford, 2016, № 1(11).–Pp. 555-565.