

General Descriptions of the Characters of the Novel “Night and Day”

Jumanova Shohista Rofiyevna

PhD student of Samarkand State University named after Sharof Rashidov

Abstract. Cholpon’s work “Night and Day” is notable for its vivid description of the author’s aesthetic taste and worldview. This article consists of the author’s general opinions about the heroes of the novel. In the novel, Zebi is depicted as an obedient, simple symbol of the Uzbek woman of the last century, Mingbashi is a mischievous man, Miryoqub is cunning, and Jadidchi is a man bringing news.

Keywords: Abdulhamid Chulpan, Uzbek novel, Night and Day, jadidism, social and psychological novel, characters.

INTRODUCTION. Today there is an increased interest in the heritage of Chulpan, archival documents are being studied and research is being conducted. At the same time, it should be noted that issues of social activities and the creative path of the writer are practically not disclosed. Conducting research is further complicated in that documents have a direct attitude towards the Turkestan branch of the Jadid movements scattered around the world. In the literary heritage of Chulpan, there is a special place occupied by the novel “Night and Day”, which is considered the first socio-psychological novel in Uzbek literature. S. Mamajonov sees the novel as a work consisting of independent but interacting scenes, as a result of which the drama dominates the narrative. The reason for this is the influence of dramatic writer’s experience. Particularly vivid and expressive are the scenes where the characters reveal themselves in unexpected ways. This has led to different interpretations regarding the novel’s main characters. “Trying himself in various genres, the writer, through the characters of his works, tries to convey what was formed by that period’s new worldview of the Jadids. But since the bulk of the people had no education, the ideas of the Jadid movement penetrated the masses mainly through theatrical performances”¹

LITERATURE REVIEW. When reading a work of fiction, one’s attention is first drawn to its main characters. All of them have clear characteristics in literary theory. In the center of the work, in the first place is the hero with his feelings and experiences, with his aspirations and hopes, successes and failures with his positive and negative qualities. An artistic image is created with the active participation of the writer’s imagination, which not only reproduces individual facts but also condenses aspects of life. The main feature of the artistic image is the emotionality of the author, which is expressed in its language and does not require additional explanation. It reflects a specific picture of human life, created with the help of the writer’s creative imagination.

For a theoretical study of the specific nature and functions of images of works of visual art in literature, it is necessary, firstly, to define the concepts of artistic image and work of art; secondly, to analyze the differences and commonalities of art forms on various grounds; thirdly, to substantiate

¹ Брежнева С. Передовая культура джадидов в Средней Азии в начале XX в. // Вестник Оренбургского государственного университета, 2008. № 10 (92). С. 50–55.

the principles of interaction between the image of a work of one type of art (visual) as part of another (verbal) at all levels of a literary work.

The artistic image is fundamental to aesthetics, art history, and literary criticism. By defining it, we determine the essence of art and literature, their basic difference from science and other forms of social consciousness, on the one hand, and from real life, reality, on the other. Many attempts are made to define an artistic image in scientific, reference, and educational literature. In the Brief Literary Encyclopedia, we read that the artistic image is a universal category of artistic creativity, a specific way and form of life, the “language” of art, and at the same time its expression.”

It is characteristic that the artistic image is defined through the categories “art” and “artistic creativity”, but it is not possible to unambiguously determine the essence of art; we have to talk about its multifunctional essence: aesthetic, epistemological, ideological-emotional, evaluative, communicative. Is it possible to unambiguously determine and share an artistic image? The variety of definitions of the artistic image that existed in the past and that exist today - I.L. Malinsh tried to collect them in the book “Dialectics of the Artistic Image” - allows us to talk about its multidimensionality, polyphony, and at the same time, about the universality, synthetics, and integrity of the artistic image.

The complexity and integrity of an artistic image can only be compared with the complexity and integrity of life itself. It seems that the secret of the creative image and the secret of art lie in the interaction and coupling of all sides and relationships.

The history of the term begins in the distant past. In the Ancient Near East, the concept of “image” as a designation of the divine “prototype” was widespread. In antiquity, several similar, although different in meaning, terms were used, based on which V.V. Bychkov distinguishes three types of images²:

- 1) mimetic (imitative, mirror, object-plastic), associated mainly with pictorial and sculptural images;
- 2) symbolic-allegorical;
- 3) iconic, usually endowed with miraculous properties and mystical meaning. “They differ from each other like the expression of spiritual content in material images and the degree of isomorphism”. In the Middle Ages, the concepts of “image” and “symbol” came to the fore. If the image reflects the plasticity of ancient thinking, then the symbol is more abstract and intellectual. In Byzantium, a “pure” theory of the image-image, the theory of the icon, was developed.

The concept of “artistic image” appears only in the 19th century. In Enlightenment aesthetics, it is used in the sense of “picture”, “image”, and “visual representation”. Hegel was the first to give a detailed concept of the artistic image through the categories of content and form, their unity and interconnection: “...the content of art is an idea, and its form is a sensual, figurative embodiment. The task of art is to mediate these two sides, to unite them into a free, reconciled whole”³

DISCUSSION. There are opinions that the main character is Zebi in the novel. Zebi is a very young girl. Early studies of the novel noted that Zebi’s story highlights women’s rights, which from time immemorial has been relevant in the East for centuries. What paid special attention is that we can see subtle differences between the girls of that time and today. For example, differences between their youth behavior, and worldview. The way of thinking of 15-16-year-old girls at that time is similar to the adults. They were worried about their livelihood early. Today’s fine-natured people don’t think like that at the age of 15-16, they are a bit different.

In our opinion, none of the characters can be highlighted as the “main character”, since the plot lines and the main idea of the novel are concentrated around Zebi, Miryoqub, Mingboshi. In the first case, the hero is led to the feeling of guilt, and in the second – the humanistic view. In a scene depicting the internal conflict between Miryoqub with himself, for the first time in Uzbek realistic literature

² Бычков В.В. Эстетика поздней античности. М., 1981,- С.251

³ Гегель Г.В.Ф. Эстетика. В 4-х томах. М., 1968-1973 .- С.75

uses the method of introspection. In the scene of the Miryoqub meeting Jadid Chulpan is eliminated as the author and hands over the “reins of power” to his hero. Why is he like this did you get in? In the 1930s, when the wave of repressions began, it would have been very dangerous to portray a Jadid hero on behalf of the author. This explains the transition to dialogue between Khojaev and Miryoqub. The author was forced to observe the political conversation of his heroes “from the side.” But even his neutral attitude towards Khodjaev can be regarded as a creative feat, so how this was later one of the reasons for classifying the writer as an “enemy of the people”. In Night and Day the invasiveness of this discourse on white womanhood structures Miryoqub’s fascination with Mariia Stepanovna. The iconography white body thus offers him gratification and rejuvenation. The novel further exposes Mingboshi’s character through an Uzbek word for fidelity. *Itlik* (an Uzbek adjectival noun derived from the word dog *lit*) defines Mingboshi’s fidelity as a grotesque obsequiousness before colonial authority. When used as a compound verb (*itlik qilmoq*), the novel uses this word to describe his voracious sexual appetite, specifically in the Russian brothel. The fidelity of Mingboshi becomes degenerative and repulsive, with him bestialized through Miryoqub’s description: “And because Mingboshi was a man created from a dog, he seized everything, and tore at everything in the paws of others; and like a mad, insatiable lion he wanted to devour everything with one ferocious bite”. Here the phrase “*itlik qilmoq*” is translated from English into Uzbek word for word.

After Mingboshi is criticized by a radical newspaper for closing a new method school, banishing its jadid reformist teacher, and pursuing his fourth wife (an excessive polygamous marriage according to local standards), Miryoqub seeks to restore his friend’s reputation by publishing a newspaper, which immediately praises Mingboshi as the tsar’s loyal servant. In this early scene, which introduces the jadid movement, the novel reveals the profound inability of both Mingboshi and Miryoqub to understand the need for social criticism and innovation within Central Asia.

RESULTS. The novel repeatedly evades this dichotomy between jaded and conservative, contesting the legitimacy of these two distinct positions according to which these main characters are themselves classified. The implication that this jaded-conservative conflict is artificial becomes more important, therefore, as a principal theme and criticism. The novel examines the semantic and metaphysical constructions of empire between colonizer and colonized. Asymmetrical cultural authority and relations between Muslim and Christian, Turk and Russian, are incorporated throughout the jadid merchant’s historical explanation of Central Asia’s crisis. But it is particularly through the body of the Russian prostitute, the main Russian character, upon which these alleged conflicts are enacted. Race is not the defining feature constituting otherness; the dichotomous religious and cultural values between Islam and Christianity, rather than skin color, are the primary bases for identity.

CONCLUSION. The novel “Night and Day” remains one of the most popular works among Uzbek readers of different ages. Today it is translated into different languages, which indicates an undying interest in Jadid literature. With noticeable influence on him of the best world traditions, especially Russian literature in the novel The Life and Foundations of the Colonial Turkestan. Heroes embody all the traits of representatives of different classes of that time. Ideas of the Jadid movement were suppressed in the 30s. Twentieth century, are of particular interest to modern readers. This attracts great interest in the work not only from literary scholars but also from historians. In conclusion, we present N. Vladimirova’s observation about the writer’s work: “Chulpan’s reflections on the fate of a man whose life is subject to the demonic influence of power, then the unbridled chaos of the natural elements is certainly prompted by the realities of modern his life. The writer here avoids two dangers: unjustified rosy optimism, which was so encouraged by the politicized literature of that time, and hopeless “world” sorrow. After all, his hero, who is at a crossroads, does not despair and does not lose hope. Faith in the triumph of humanity does not leave anyone hero, nor author”⁴

⁴ Владимирова Н. Возвращение «Клеопатры» // Правда Востока. 1992. 7 апр. С. 3.

REFERENCES:

1. Mamajonov S. Cho‘lponning nasriy ijodi // O‘zbek tili va adabiyoti. 1991. № 6. C. 10–12.
2. Cho‘lpon. Yana Oldim Sozimni. She’rlar. Toshkent: G‘afur G‘ulom nomidagi adabiyot va san’at nashriyoti, 1991. B.129.
3. Qo‘shjonov M. “Kecha va kunduz” romanida obrazlar tizmasi // O‘zbek tili va adabiyoti. 1992. № 3–4. S. 8–12
4. Shawn.T. Lyon. Resisting Colonialism in the Uzbek Historical Novel Kecha va kunduz (Night and Day), 1936. P.183
5. G. A. Asilova. The influence of the Russian literature on Chulpan’s oeuvre: Novel Night and Day, 2021. P. 204
6. Брежнева С. Передовая культура джадидов в Средней Азии в начале XX в. // Вестник Оренбургского государственного университета, 2008. № 10 (92). С. 50–55.
7. Владимирова Н. Возвращение «Клеопатры» // Правда Востока. 1992. 7 апр. С. 3.
8. Касымова З. Об одном литературном влиянии // Вестник Томского государственного педагогического университета. 2009. Вып. 4 (82). С. 166–169.