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## IMPORTANCE OF SHOWING COLORFUL PICTURES AND IMAGES IN ABDULLA KADIRI'S NOVEL "THE DAYS GONE BY"

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### IMPORTANCE OF SHOWING COLORFUL PICTURES AND IMAGES IN ABDULLA KADIRI'S NOVEL "THE DAYS GONE BY"

#### ANNOTATION

Abdulla Kadiri's novel, "The Days Gone By" reveals a wide range of universal themes and problems. Therefore, it is very difficult to define its all features unambiguously. Nevertheless, it can be argued that, having laid the foundation of the work for a beautiful love story, the author was able to touch upon the complex problem of the confrontation between God and the devil, light and darkness in the density of mankind. The novel reflects the social and political life of the power and trade strata of the then feudal society. The writer, based on his own progressive views, reveals a number of problems that caused democratically inclined people of that time serious concern: old customs and prejudices, national isolation and narrow-mindedness, the place and role of women in society, and the rights of the working poor. The historical situation described in the novel is characterized by the beginning of the struggle, albeit still timid, weak, but already emerging democratic ideology of respect for the rights of any person and enlightenment in all sectors of the Uzbek people, against the very strong with its state institutions, social attitudes, religious relations and family homebuilding, stupidly childish inquisitorial feudal order. In fact, the writer gives in the novel a comprehensive picture of the khan's power system, destroying any dissent and permeating all segments of the population and, under these conditions, a picture of the enslaving existence of simple people, bright and pure in their lives and endeavors.

**Key words:** impeccable white face, white hands, snow-white teeth, black horse, cold black sun, black-speckled face, dark night, black clouds, black curtain.

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### АБДУЛЛА ҚОДИРИЙНИНГ "ЎТКАН КУНЛАР" РОМАНИДА ПОРТРЕТ ТАСВИРИ

#### АННОТАЦИЯ

Абдулла Қодирийнинг "Ўткан кунлар" романи универсал мавзулар ва муаммоларнинг кенг доирасини ташкил этади. Муаллиф гўзал севги ҳикоясида инсоният тақдиридаги ёруғлик ва зулматнинг мураккаб муаммосига асосий эътиборни қаратган. Романда ўша даврдаги феодал жамиятининг ҳокимият ва савдо қатламининг ижтимоий ва сиёсий ҳаёти акс этган. Ёзувчи асарда бир қанча муаммоларга тўхталган, жумладан, эски урф-одатлар ва нотўғри қарашлар, аёлларнинг жамиятдаги ўрни ва роли, камбағалларнинг ҳуқуқлари, тарихий вазият, ўзбек халқининг барча қатламларидаги маърифатпарварлик, ижтимоий муносабатлар тасвирланган. Аслида, ёзувчи романда ҳар қандай ихтилофни йўқ қилиш, аҳолининг барча қатламларининг ҳаёт тарзини яхшилаш, хон бошқарувидаги адолатсизликлар ҳақида тўлиқ тасаввур беради. Отабек нутқи орқали энди бундай яшаш мумкин эмаслиги, жамият бошқарувнинг бошқа усулларига муҳтожлигини ифодалайди. Муаллиф портрет ва пейзаж тасвирида юксак бадий маҳоратини намоён қилади. Ижобий қахрамонлар тасвирида ёрқин ранглар ифодасини келтирса, салбий образларни, асосан, қора рангларда акс эттиради.

**Калит сўзлар:** губорсиз оқ юзи, оқ қўллари, садаф каби оқ тишлари, қора от, қора совук, қора чўтир юзли, қоронгу тун, қора булутлар, қора парда.

## INTRODUCTION

Abdulla Kadiri (Julqunbay) – a major Soviet writer, the first novelist in Uzbek literature. His novel “The Days Gone By” has gained wide popularity not only in our country but also abroad. Abdulla Kadiri’s work has been studied by many literary scholars. “The Days Gone By” is the first realistic novel in Uzbek literature and at the same time the most popular and most studied. Scholars, as usual, especially noted the image of national traditions in it [Makhmudova Z., 1994; 26-29], emphasized its proximity to the folk epos and adventure novels of past centuries [Mirvaliyev S., 1962], analyzed the historical roots of the events depicted in it [Aliev A., 1967], and examined the originality of the heroes of the new and old generations in the work [Kuronov D., 2006]. However, no less important, but still not explored feature of the novel, undoubtedly, is the theme of the opposition of light and darkness, presented to us by the author through the visual-color imagery of the created text.

Representing the disappeared world of the past, the author as if invites the reader to pay attention to the glimpses of the divine radiance revealed in the passed time, and on the path of personal improvement of a person, on the path to the light given to the reader in the context of a certain colorful series.

## ANALYSIS AND RESULTS

Kadiri defines his main theme (“мавзу”) as a narrative of “the dirtiest and darkest days ... of history [Kadiri A., 2017]” («тарихимизнинг энг кир, қора кунлари») already in the introduction as, in a letter to his son, Yusufbek Khoji writes:

– “My son, you are able to distinguish the white from the black”

– Ўғлим, сен бир қадар оқ билан қорани ажрата оласан,

Then initially – through a conceptual message – it expresses not only its high appreciation and trust in the son but also the importance of the existence of colors that symbolically determine the separation of good and evil in the existing world.

What real significance did the writer himself attach to the color of a literary image?

First of all, the use of color in Kadiri’s work is symbolically concrete, that is, it has an established, direct meaning.

Most often it is observed, for example, in the description of nature:

– a black horse – қора от

– a cold black sun – қора совуқ кۈёш

– a dark night – қоронғу тун

– black clouds – қора булутлар

– black curtain – қора парда.

It can also be found in the description of people's appearance:

– a black-speckled face – қора чўтир юзли

– a black skin – қора танли.

At the same time, the author does not refuse to use the proposed concepts in their figurative meaning, for example, when Kumush, one of the heroines of the novel, receives a false letter of divorce: “the candle went out by itself” and, as

the author emphasizes:

– “So, the black darkness pressed down the whole house”.

– Шунинг ила бу ҳовлини чин маъноси билан қоронғулик босди.

A metaphorical use of these images is observed in the names of chapters describing the hopeless days of separated lovers:

– Black Days (about Kumush) – Қора кунлар

– Dark Days (about Otabek) – Қоронғу кунлар

Kadiri used color to distinguish positive aspects from negative ones. The author does not spare dark colors for representatives of the darkness. Following the folk tradition, he also robs them of their attractiveness. So, Homid appears as a plain-looking person with a black-speckled face (“қора чўтир юзли... кўримсиз бир киши”), Korboshi, despite the black skin (“қора танли бўлса ҳам”), a person with a yellowed face (“юзи сарғайган... бир киши...”).

Yellow color is also out of favor with the author.

The family of a snub-nosed woman (mother and son) is distinguished by yellow skin color (“сариқ танли”) and a terrible appearance, which is in harmony with their internal content. But not only the external darkness visible allows us to characterize the past days accordingly. The author in the novel emphasizes the inner darkness, the darkness prevailing in the society.

Turkistan in the era of events depicted is an Islamic state. Nevertheless, the author sadly states that there is theft, debauchery, and unbelief, and alcohol trading:

– “... thieves do not give up robbery. The wealth of this or that person kept on being stolen, prostitutes were always ready there to be thrown from the top of the tower in closed bags. .... there were containers of wine in some houses, and there were people who sold wine officially for earning.

– “...ўғрилар ўз тирикликлари орқасидан қолмайдилар..., фоҳишалар ҳам етишиб турадилар. ...пешонаси сажда кўрмаганлар ҳам кўп... ичкилик сотиш билан тирикчилик қилувчилар ҳам йўқ эмас эдилар” [Kadiri A., 2017].

The general human content in literature cannot always express the personification of the picture of the life of different peoples, by erecting the character of people belonging to different nationalities. Works or heroes, not separating from national borders, but embodying feelings that are important, understandable, familiar thoughts for humanity, have universal human significance. We can also refer to works of this type as the novel, which is considered the basis of Uzbek novelism “The Days Gone By” by Abdulla Kadiri.

Abdulla Kadiri, in his work “The Days Gone By”, along with the coverage of the dirtiest, darkest days of our history during the times of the khanates, showed the hard work of the people. Such qualities as loyalty to the Motherland, country, striving for good deeds, science, courtesy and morality, pride of our girls, pride inherent in Uzbek guys, love of parents for children and children for parents, humility, love, loyalty and chastity of women are well shown through such heroes like Otabek and Kumush, Yusufbek-Khoji, Uzbek oyim, Mirzakarimkutidor, Oftob-oyim and other characters are convicted of hatred and cruelty. Such qualities are inherent not only in the mental-

ity of the Uzbek people, but also in the mentality of other peoples of the world.

In the language of Otabek, A. Kadiri wanted to express all his thoughts, the embodiment of which he really, really wanted. This is the rise of the nation, the rise of education, the intelligence of each generation, the development of the country. That is, he wanted to give an opportunity for learning, great achievements in science, building the right path of laws and regulations in government affairs, appealing for the unanimity of the nation, establishing trade relations with other countries, developing the state and much more.

"... In my opinion, Otabek, the advantage of the Uzbek is that they are in solidarity - but I think that the reason for our decline is that the strife between us is leading us back ..." [I. Karimov, 2009].

From the above example, we can see that Otabek was a person who thinks about the development of the country, regrets the state of his compatriots, a humanist, praising spirituality and enlightenment.

The work reliably and comprehensively presents the characters of Otabek and other main characters. For example, Otabek immensely reveres his parents, his respectful attitude towards women, elders, thoughts about life, he even respects Hasanali's servant as a father – all this testifies to him as a spiritually rich person. For example, here is how the author describes the closeness of the servant Hasanali with the family of Yusufbek-Khoji and Otabek:

"About fifty years have passed since the day Hasanali came as a servant to the Otabek family, and now he has become one of the members of this family. His obedience and devotion to his master Yusufbek-Khoji, especially Otabek, gave him the reciprocal trust and respect of these people. Hasanali was devoted to Otabek and perceived him as his son. He said that: "If, after my death, for the peace of his soul, Otabek reads the kalima from the Koran and remembers that there was once Hasanali-ata, that is enough for me". He took promises from Otabek that he would not forget about it. That was how he was, a slave with a pure soul. We are also witnessing how Otabek was married a second time against his will, but at the will of his parents. Then he utters the following words: "The deeds done by smart people over their son, of course, cannot be considered inappropriate".

Another of the images described with such sincerity and skill is the character of Yusufbek Khoji. Yusufbek-Khoji is a person who is close to the khan, but thinks about the people, who puts his life on bail in an effort to save the lives of others. With his gravity, wisdom, deep observation, justice, he could convey his thought to each member of his family in one word. He paid special attention to the family, raising children. "After listening to the speaker, after a while Khoji, if he considered it acceptable, said 'hop', agreed, if he did not understand, he said 'so'. If he didn't agree, he would say "not bad", and if he considered something completely unacceptable, then he limited himself to a smirk, not saying a word. And if he did, he did it with three or four words.

"Abdulla Kadiri, through the symbol of Yusufbek, vividly expressed determination, fighting efficiency, and the desire to preserve a strong family inherent in Uzbek fathers. Through the images of Uzbek-oyim, Oftob-oyim, Kumush, the novel

describes the virtues of real Uzbek women - generosity, pride, spirituality, mercy, shame, shyness, simplicity, intelligence, wisdom, love for family and children. Describing only one Uzbekoyim, we can verify this. "Uzbek-oyim is a woman of about fifty years old, although she was inconsiderate, but her husband liked her wit. Her wit was known not only to her husband, but also to the women of Tashkent. Other women were afraid of her, at weddings, commemorations, in short, at all meetings for Uzbek-oyim they left a place of honor in their home.

Uzbek-oyim did not attend all weddings and commemorations, because she believed that "my galoshes were not lying on the street". Therefore, if women held their weddings with the participation of Uzbek-oyim, they considered themselves the happiest women in the city and proudly voiced this fact at the meetings, saying "my wedding was conducted by the Uzbek-oyim with his own hand". As Abdulla Kadiri himself said, "In order to become a real writer, one must comprehensively study life, for this he must be familiar with every branch of life". In fact, when the writer was preparing "The Days Gone By", he sought to show his characters, comprehensively studying, analyzing the life, actions, character and especially the social environment of people.

The backwardness of state structures overshadows the described era. Already quoted many times in the works on the novel, an acceptance from the city of Shamai (Kazakhstan) is a good proof of this. Otabek dreams of establishing the same order in his homeland, but finds it impossible. The lack of unity in the country, the enmity between ethnic groups and even within groups for power, for money, for a better place under the sun does not allow people to step beyond their interests, take care of the interests of the society and the country. As a result, everyone vegetates in the darkness.

This gloom is further enhanced by the incredible bribery of officials. Through the image of Homid, the writer brings to the pages of his work people who are ready for anything for the sake of money, even murder. And this applies equally to the poor (Sodik and his friends), and people endowed with serious power (kurbashi). True, there is a certain difference between them.

For example, Sodik agrees to Homid's proposal immediately, without hesitation:

– Is it necessary to kill the person?... Until now I have managed with two persons. Maybe there is the turn of the third one?

– Одам ўлдиришми? – деб сўради. ... Бу кунгача иккитасини жойлаштирдим, учинчисига ўтса, нима қилади? [Kadiri A., 2017].

Korboshi is not a very distant, but more or less wealthy and developed person. Therefore, he still experiences something like an internal struggle.

– He looked at him quickly and promised lots of gold. The korboshi noticed that those gifts were "the value of Kutidor and Otabek's blood-shed; having been informed, his conscience burned and worried".

– Ҳомид, унга тез-тез қарар ва лол тили билан унга яна кўп олтинлар ваъда қилар эди. Бу ваъдаларни Ҳомиднинг юзидан ўқиган кўрбоши "икки кишининг хун бахолари!" деб қичқирмоқчи бўлган виждон садосини эшитиб ўтирмади

[Kadiri A., 1958].

The only person who really refuses Homid's money is the blessed wacky who told him about Otabek's second marriage.

– I want to give you a gift – Сизга назрим бор [Kadiri A., 2017].

– Having heard it, the wacky went further. The person hearing this, the couch went on. The man hurried after him ... [Tukhtasinov I., 2017].

– Бу сўзни эшитиб девона йўлга тушди. Кўз оғриғи унинг кетидан югурди...

– Here take my gift! [Tukhtasinov I., 2017].

– Манг! — деб пул кўрсатди [Kadiri A., 2017].

– The wacky went on his way, without paying attention [Tukhtasinov I., 2017].

– Девона илтифотсиз кета берган эди.

Do not rush to the cynical conclusion that only wacky people can refuse money, but it's worth recognizing that the passion for money, the power of money overshadow life, if only because it is the thing which they always lead the hero to death: he is sentenced to death twice, twice he is pursued by a hitman. But this aggravation of the plot is felt not as a tribute to the adventure genres at the origins of the novel, but as yet another evidence of the depreciation of human life.

In this gloomy world, it is easy to die due to the whim of the ruler.

Yusufbek-Khoji was nearly executed because he stood up for the innocent convict. Otabek was sentenced to death only because he was the son of Yusufbek-Khoji, who is an adviser to Azizbek.

– The hero even smiled when he heard the “An unfair verdict” [Tukhtasinov I., 2017].

– «Ҳақсиз жазо!» – деб Отабек кулимсираб кўйди.

But, following the highest justice, immediately after the imprisonment of Otabek and his father-in-law in prison, Kadiri goes on to describe the siege of Tashkent: a huge field filled with decapitated corpses, a "hill of horrors" collected from 300 – 400 heads, among which there are, old and young ones. On their disfigured faces, the author reads the sentence to the era ... Old people look, as if cursing this transitory world ("...шу ҳаётга лаънат ўқигандек қарайдилар"), moreover one head might not be even twenty, he didn't even have his moustache! ("...шу турмушда, шу замонда туғилгани учун, "аттанг" тўқийдилар").

This unknown young man may have been younger than Otabek, but he has already died at the hands of those blood-thirsty bouncers who, now full of self-worth, tell each other about their skillful shots and trophies obtained.

Why should Otabek's life be more important and secure?

Just because he is the protagonist of the novel?

The author insists on the fragility of human existence. The siege of Tashkent is not the only mass bloody scene in the novel. It is followed by a riot in Tashkent, the capture of a Muslim and, of course, the extermination of the Kipchaks. This time, people are being killed because of their nationality. The newly matured Khudoyarkhan wants to take revenge on the Muslim woman who has held power in her hands for so many years and put all his fellow Kipchak sat all important posts. Niyaz-kushbegi,

who started the massacre, wants to take the post, now occupied by a worthy and fair Kipchaks – Normuhammad-kushbegi. And just for the sake of this, a huge number of people die. The exact figure is not named, but, following only one street of the city, the heroes counted about 70 corpses and saw 40 more in Guzar. The total number of victims should be as terrifying as the description of the executions, transmitted from the words of Hasanali:

– “Oh, Bek, It is a real villainy! ...”

– “Ой, бек, рахмисизлик бунақа бўлар экан...” [Kadiri A., 2017].

Biblical longing overflows the black pages of the novel, but there is no Easter and no salvation. The situation, terrible in its injustice and the complete impossibility of at least doing something against it, is thickening the darkness prevailing in the society.

But Kadiri knows how to subtly bind the dark and light events in the novel.

So – the news of the arrival of Kumush suddenly illuminates the life of the hero and pushes aside his gloomy thoughts.

The light in the novel is represented mainly through images and feelings. For example, the image of Oftob-oyim – the mother of Kumush is overflowing with light. She is the ideal of an earthly woman – beautiful, smart, kind, caring. It is no coincidence that the author endows her with such a bright and gentle name – “The Sun”.

The feeling of love illuminates the whole novel, being its main content. And, at the same time, white color in the description of positive characters performs the same role that black played in the description of negative ones.

Needless to say, the positive characters of the novel are not only bright but also beautiful. Otabek is portrayed as handsome and white-faced (“кўркам ва оқ юзли”). The author trusts Toybeka, the servant of the Kumush family, to confront him with Homid. She succinctly and fully characterized Homid as “black Homid” (“қора Ҳомид”), she never tires of admiring Otabek:

– “Both beautiful and reasonable ...”

– “бир чиройли, бир ақлли...”.

Introducing readers to the supporting characters, Kadiri continues to follow the same principle. We learn that the faithful servant of the Otabek family is Hasanali, black-eyed with a white (gray) beard (“қора кўзли, оппоқ узун соқолли”) and in addition with a clean (white) soul (“оқ кўнгилли кул эди”).

When the author speaks about master Olim, Otabek’s friend and mentor, he emphasizes the pallor of his face – the hero is depicted “with a pale bloodless face” (“қонсиз юзли”). But most of all, the white color prevails in the description of Kumush, and this helps the author to build a contrast between her and her cruel admirer – black Hamid.

At the first meeting with Kumush, we see that she is distinguished by ...:

– black eyes (“тим қора кўзлари”)

– an impeccable white face (“ғуборсиз оқ юзи”)

– white hands (“оқ кўллари”)

– snow - white teeth (“садаф каби оқ тишлари”).

At the wedding, her beauty and cleanliness is even more emphasized by the white color of her clothes: "... and a white silk kerchief on the head, white silk dress under white silver brocading gown..." (".....оқшойи рўмол, ...оқ шойи кўйлак, ... оқ кумуш заррин сирилган пўстин...").

The predominance of white in the description of appearance makes Otabek and Kumush. But they are not only similar in appearance. The similarity of their character is also found in their feelings: both hide their secret, both pretend to be sick: Kumush refers to a headache, and Otabek refers to Margilon's weather as not good. Finally, both talk in a dream due to overflowing feelings.

So Hasanali learns about Otabek's secret, and Kumush's grandmother expresses sincere concern for her granddaughter.

The similarity of Otabek with Kumush is so obvious that he is even noticed, in general, by the near, but very cordial mother of the hero – Uzbek-oyim. Comparing the wives of her son, she says that Kumush seems a thoughtful person just like her son ("Кумушинг ўзинга ўхшаш серфикр кўринадир").

But there is something that noticeably distinguishes Kumush from Otabek from other heroes of the novel. This is her angelic essence.

Kadiri presents Kumush to the reader, like an angel in a girl's guise: "Бу қиз суратида кўринган малак қутидорнинг қизи — Кумушбиби эди!". Otabek, sentenced to death, dreams only of seeing her face before death. Even Otabek's mother, who so long tried to free her son from charms of the "Margilon misfortune" with all sorts of conspiracies, says about her daughter-in-law that there is something more than her beauty in her ("...бу келиннинг хуснидан ҳам бошқа, яна тагин бир алоҳида хосияти борга ўхшайдир!" [Kadiri A., 2017]). This extraordinary, unearthly essence of Kumush made her mother-in-law cry at their first meeting, when, embracing her daughter-in-law, caressing and kissing her, she began to peer intently at her face and for some reason cry ("Ўзбек ойим ҳам уни маҳкам сиқиб, кучоқлаб олган, юзидан шап-шап ўпиб, айланиб-ўргилар ва тикилиб-тикилиб нима учундир йиғлар эди..."). This is how the divine light that Kumush carried in her was exposed.

Yusufbek-Khoji is the only one who has expressed this essence of her out loud:

– She is not just a child of a human being, she is an angel... [Tukhtasinov I., 2017]

– Бу одам фарзанди эмас – фаришта!

And if there hadn't been in Zaynab's house, he would have called her an angel. Kumush is an angel who visited the world to bring the light of happy love into it. Saodat, the beloved of master Olim, had the same mission.

The tragic insertion story of the master's sad love is a harbinger of Otabek's sad fate. The love of the master is an explanation of the fate of the hero. About the reverent attitude of the master to his beloved D. Kuronov already spoke. But the reason for this was not only that the hero was in love with Saodat. The main thing is that he also managed to guess the angelic nature of his beloved. He realizes that he is dealing with a miracle. He finds himself staring at her for some reason for a long time ("... унга узоққина қараб қолишга мажбур бўлган эдим"), and that he seems to be influenced by some strange force ("қандайдир бир куч таъсирида"), and that for some

reason he cannot imagine that he will have the good fortune to marry a girl like Saodat ("нима учундир Саодатдек қизга уйланиш бахтига эришмакни ўзимга тасаввур қилолмас эдим"). And this is after two years of acquaintance, during which he almost supported their family, and the girl grew before his eyes!

That is why through Hasanali, who had the opportunity to compare, the author emphasizes that the family of Kumush is much richer than the family of Otabek ("Марғилонлик қудаларингиз давлати олдида бизники йўқ деса бўладир").

Yusufbek-Khoji is surrounded by a halo of holiness, which Kumush notes in a letter to his parents ("Унинг нур ичида чўмилгандек бўлиб кўринган сиймосини... яхши кўраман") [Kadiri A., 2017].

The hero's whole life was spent in the care of the people ("бу соқол шу эл қайғусида оқарди"). He respects justice, honesty, and fidelity to the word in both public and family matters. Fidelity to the word forced him to force his son to a second marriage ("бизнинг оиладан лафзсизлик чиқиши менга маъқул кўринмайдир" [Kadiri A., 1958].

The hero's justice compelled him to demand from his wife, to be kinder to Zaynab ("Қайин она деганнинг адл туриши лозим"). He also behaves with those in power: he tries to guide them on the true path, and, as far as possible, confronts injustice.

Yusufbek-Khoji stands up for the innocently convicted, laments over the darkness of the masses who have risen to defend their oppressor Azizbek. He writes to his son:

– Here, my son, I really do not know whether to cry over the fate of our people or to laugh! [Tukhtasinov I., 2017]

– Ана, ўғлим, бизнинг халқнинг холига йиғлашни ҳам билмайсан, кулишни ҳам!

Yusufbek-Khoji alone is trying to save the unfortunate Kipchaks from extermination ("...кўлимдан келганича қипчоқларни қочиришга ҳаракат қилдим, теваракка кишилар йўлладим").

But – it is impossible for one to fight the total mass. The light of Yusufbek-Khoji cannot withstand universal darkness. "Paradise on earth" is impossible, and the extremely disappointed hero intends to spend the rest of his life preparing for heaven. He accepts his failure as a sign of God ("...бўлмаганларга бўлишмоқчи бўлганим учун киноядир"). Yusufbek-Khoji knows that "Allah leads" to the "direct road" only those "whom He wills". And no one can change God's decision. It is impossible to correct those whom Allah does not want to correct.

All the best heroes of the novel are distinguished by their Muslim (humble) obedience to the will of God and constant readiness for death, which can occur at any time when God will be pleased to end the earthly trials of man. In their speech, the presence of the Creator is always felt:

– For all the will of God!

– Ҳаммаси Ҳудонинг тақдири!

– God bless you, Kumush!

- Худога топширдим, Кумуш, қазом етиб кўролмай ўлсам, мендан рози бўл!
- May Allah cure you! [Tukhtasinov I., 2017]
- Худошифо берар, болам!

It's interesting that negative heroes also keep God in the center of their world-view.

Khushroy-bibi –Zaynab's sister – speaks of her pride: "To this day, I have not bowed my head to anyone and consider it a shame to repent to anyone". In the original, this is conveyed more subtly "Мен шу чоққача бандасига бош эгишни ва бандаси олдида тавба қилишни ор билдим...". She says "bandasi", which means "Худонинг бандаси", that is, "God's servant" [Tukhtasinov I., 2017].

The heroes of the novel are in darkness also because they are, to some extent, far from God: they all live in an earthly, sinful, perishable world. All of them are tempted and not all can resist. Even Kumush, who agreed to serve the more coveted "youngest" for the sake of connecting with her husband ("Нихоят мақсадим икки дўстга бир чўрилик ва шу муносабат билан бировларни кўриб юриш..."), and she could not resist the temptation and began to fight for the right to be the only one.

The struggle of two principles – light and darkness – for the souls of people turns into a tense conflict in the novel. The devil manifests itself in the form of Homid money, against which Korboshi can not resist. The devil challenges Zaynab in the smile of her sister ("Хушрўй ўзининг вахший кўзлари билан синглисига қараб кулимсирап эди ..." [Kadiri A., 2017]. The devil takes Otabek out of the house, forcing him to leave his parents, who were not to blame before him. The power of the devil in the novel may become a topic for a separate work, but now it is important to note that, in spite of everything, Otabek managed to go through the path to light that was destined for him.

The hero's chosenness is felt from the first page of the novel.

The author notes this both in the description of his room – "more charged than the others" ("...бошқаларга қараганда кўрмақоқ бир хужра"), and in the description of his appearance "not like other ...' other" ("Бу хужранинг эгаси ҳам бошқача яратилшида" [Kadiri A., 1958]).

The reason for the features of the hero lies not only in his wealth and beauty. There is some higher quality inherent in the hero. At an early stage of his life, it manifests itself in the hero's ability to love. The fact that this is a gift, besides a rare one, can be understood by comparing the hero with Homid and his attitude towards women.

The author is not limited to a simple contrast. He insists on the character of the hero through the words of the devotee Hasanali, who claims that love is the pearl of the heart given to very rare young men ("Муҳаббат жуда оз йигитларга муяссар бўладиган юрак жавхаридир" [Kadiri A., 2017].

Otabek's merits are visible not only to his relatives. In Margilon, he was immediately and highly appreciated. Akram-haji would have liked to see him as a khan ("...хон қилиб Отабекни кўтарар эдим!"). Mirzakarimboy noted that the young man was fully gifted ("...Худо ҳар нарсадан берган йигит экан" [Kadiri A., 1958]).

The love sent to Otabek through the medium of an angel, Kumush – became the first and happiest stage of his difficult path to the light.

A society in which it was not customary to demonstrate a love for a woman where women have never enjoyed great respect, in every way distorts this feeling and causes Otabek torment. Best of all, his father reacted to the marriage of the hero: he simply did not pay attention to it. Worst of all, the mother met this news. She resented her son because he deprived her of the right to choose a wife for him to her taste.

The product of oriental education, Otabek is forced to come up with reasons ("отасига аллақандай бахона кўрсатиб...") to escape to his wife for another month and a half. To pay a lot of attention to a woman, even to his wife, is a shame.

Mirzakarimboy brutally breaks the words of his wife, begging him not to leave his daughter in a dangerous house ("...мехмонхонада хожи бор, сен билан йўлакда эзилишиб турмайман – номус!" [Kadiri A., 1958]). Otabek looks at the world differently. His soul is pure as that of a baby, and love for him is a bright and wonderful feeling, which he is happy with as a child.

But after all, there really are a lot of children in it.

As a child, impatiently, he shouts his consent after a twice (and not thrice) repeated question, fearing that the question will not be repeated and the wedding will be upset: For the grooms, though it was a custom to answer "Yes" for the third time, even for Otabek it was so long. ... It seems to Otabek like: "You can't take Kumushbibi, then ..." and so the marriage meeting seemed to him to be soon broken, in this way he loudly replied, – "I accept!" he said at last [Tukhtasinov I., 2017]. "Гўё учинчи сўроқ ўрнига – "энди олмас экансиз Кумушбибини", деб мажлис бузиладигандек..." [Kadiri A., 2017].

Otabek is naively childishly convinced that Kumush must also love him ("Нега қочасиз?! Нега қарамайсиз?!"). He believes that Kumush should also understand him, as he understood her and singled out among all those whom he had previously refused: "Why don't you look at me?"

Children close their eyes when they want not to be seen.

Clumsily protesting against the decision of the parents, Otabek, as a small one, believes that if he does not return home, then there will be no wedding.

And he also suffers in a childish way: how a lost child rushes between two cities, unable to explain to himself what he hopes for.

But Otabek is not a child. He has already embarked on his path of development, and therefore his happiness breaks off so suddenly and pointlessly. Without guilt, the guilty one is driven out of the house of his beloved wife, which is for him the first severe blow of fate ("...бу хўрлик турмушдан биринчи зарба эди"). Without realizing it, Otabek experiences the sufferings of Christ (the prophet Isa): not guilty but punished.

A meeting with master Olim becomes a new stage in his life's journey. He changes the hero, but not only for the better. Master Olim is the first person to pour wine to Otabek. The author emphasizes that his hero has not drunk until today ("... Отабек ичкиликдан қаттиқҳазар қилар ва бу кунгача майни ўзига душман каби

кўрап эди"). It is known that after this Otabek drowns his longing for wine. The inexperienced heart of the hero almost leads him to the path of the devil. It is no coincidence that Hasanali asks:

– My son, what do you need in this devilish potion?

– Ўғлим, сизга бу шайтоний ишнинг нима зарурати бор! [Kadiri A., 2017].

However, if we recall that in the traditions of oriental literature, wine was always used in a metaphorical sense, then we can understand that it was precisely at master Olim's place, that Otabek managed to drink the cup of suffering.

More importantly, he understood here: his suffering is not the worst. The happy prince for the first time truly saw and realized human grief, felt it with all his heart. Once, for this reason, the Buddha left home, – Otabek closed himself in. For the first time, he really felt what death was ("Died?!", "Ўлди?!").

Even looking twice into the face of death, Otabek did not fully understand its strength and significance. Perhaps he was too young to understand the meaning of death. His father-in-law had something to worry about: he left the two women dear to him unprotected, and therefore he was completely dead when he heard the verdict. ("Ҳақсиз жазо! – деб Отабек кулимсираб қўйди. Қутидор бўлса чин ўлик тусига кирган эди") [Kadiri A., 2017]. Perhaps Otabek was too happy ("...аммо сўнг нафасида унинг билан видолашса"). But now, when he has lost everything: the light, meaning and significance of his life, he realized death, which demonstrated the great meaning of life ("улуғбир маъно"). It was this greatness that Otabek felt in the image of a master who began to subconsciously control the subsequent life of the hero, it was he who was guided in his actions. He understood that it was not easy to be like that ("Уста Олим бўлиш қийинлигини англай бошлади"). The hero's heart full of love and tenderness suddenly and completely emptied ("юраги болаларини учуриб кетган каррукнинг уясидек бўм – бўш эди") to be filled with new feelings. But in the fight against longing, Otabek follows the right path. Without noticing it, he is gradually tempered by the spirit.

The terrible news about Kumush's wedding almost drives him crazy ("...телбаларча нима учундир кулиб қўйди, ўз-ўзига сўзланиб Марғилон кўчаларида тентакларча югура бошлади").

But the darkest night that followed ("...қоронғу кузнинг, қоронғу бир туни...") ends with washing for morning prayer. The forces of darkness will no longer be able to get his soul, no matter how hard they try. Going "to the very last battle" with evil ("...энг сўнгги курашга"), Otabek already knows what he is fighting for. And although he himself makes it out again, in a childish way, in a romantic and delightful ("...жуда лаззатли ва шоирона"), in fact, he is fighting for his light, for his angel, and therefore is not afraid of a "sweet" death ("тентак ўлим").

His beloved is returned to him, but not only Otabek has been changed by the years. On the very first night, he recognized this ("...сиз икки йил бурунги Кумуш эмассиз"). In the future, this only worsened: his lover changed not "externally", but "internally". Her soul has changed ("...суратида эмас, сифатида кизик бир ўзгариш кўрап эди"). If Kumush lived longer, Otabek might have realized that the light had

shifted, but – Kumush died, and this made her a saint.

Mount Otabek turned into a mystery.

He had to find that “highest meaning”. And the only person who could help with this was Master Olim. Only next to him could Otabek resist the forces of darkness. Pity, love and even later repentance of parents could only exacerbate the danger. It is not known who Otabek blames or punishes more: himself or his parents, but he leaves them forever. A gesture common enough in eastern literature...

The beautiful poems inscribed on the grave of Kumush create an allusion in the novel with the poetry of the Uzriian school, which glorified "unfortunate lovers, separated by evil fate" [Arabic poetry, 1975].

One of the prominent representatives of this school – Majnun – unhappy love also forced to leave his home. The classic couples mentioned in the introduction to the novel – Farhad and Shirin, Tahir and Zukhra – confirm that this parallel did not arise by chance. Otabek walks the path destined for him from above. And the fact that Master Olim went this way with him confirms that both of them followed the right path and, in the end, connected with the light.

The road to light is difficult. Not everyone is able to remain on this path. The saddest thing is that it is not at all necessary that virtue in the end will be rewarded.

The sad fate of Otabek's father, Yusufbek-Khoja, is a vivid evidence of this. The author completely removes it from the last pages of the novel, where he ceases to look into the souls of the heroes, but only depicts the external events associated with the death of Kumush. But the novel's last sentence brings back the dear image to the readers. The hero celebrates a memorial ceremony ("... Юсуфбек хожи хатми қуърон қилиб юртга ош берди ..."). How great the father's grief is impossible to express. But as the great prophet of Islam said: “Менинг бир тоифа умматим бордурким, киёмат бўлгунча ҳам булар ҳақ йўлидан адашмайдилар” (“Among my followers there are those who will not leave the path of the True until the Day of the Last Judgment” [S. Alikhantova, 1991]).

Even before, Kumush's arrival Otabek concluded that all people, without exception, are tested depending on their level (“...ҳаётнинг зарбаси ҳар кимнинг ўз даражасига қараб ва лекин истисносиз бўлганлигини тушунди”): the belief is widespread in Islam that the closer a person is to God, the harder the trials that fall on him.

This once again confirms the exclusivity of the images of Yusufbek-Khoji, Otabek, master Olim and parents of Kumush. They are hit by the world of darkness, endowed with a great deal of suffering, but stubbornly follow the complicated and difficult path to the light.

## CONCLUSION

Abdulla Kadiri is a classic of Uzbek literature, little known abroad, including in the post-Soviet space. Sincerely respecting and loving the history and culture of his native country, he decided to write the first historical novel in Uzbek, in a Western manner, but entirely devoted to the people, manners and customs of Turkestan in the

mid-19th century, at the end of the era of the khans. This is how the novel "The Days Gone By" was born, which has become a real national classic. Its main character, Otabek, is a prominent young man, positive in all respects: honest, noble, insightful. In the beautiful Kumush, in everything to match him, he finds a kindred spirit and a faithful lover. But many trials lie in wait for young lovers. They will face grief and betrayal, their story will lead the reader through the battlefields to the khan's palaces, the courtyards of enemies and the homes of friends. The plot itself is very melodramatic, but the descriptions of historical events, manners and customs in an oriental way are colorful and will appeal to fans of historical literature. It reads quite easily and pride, respect and obvious.

Abdulla Kadiri's novel, "The Days Gone By", reveals a wide range of universal themes and problems. The writer with great artistic skill truthfully illuminates the contradictory world of feudal reality. The people, as creators of material and cultural values, act, on the one hand, as keepers and defenders of statehood and, on the other, undermine the foundations of the khanate and rebel against the oppressors. And specifically against the rulers who imposed exorbitant taxes on the people. The central conflict of the novel – the social and moral contradictions between the father and son, young Otabek, a man of progressive views on a "family arrangement", who opposes the customs when parents marry their son to an unloved girl, and his father Yusufbek-khaji, a keeper of the traditions of the patriarchal system, old family customs. However, the author describes this family conflict not as a special case, but as a nationwide phenomenon.

The images of Otabek and his girlfriend Kumush are a new phenomenon in Uzbek literature. Otabek, a native of a wealthy family, an educated person, interprets life differently, has a keen sense of justice. Kumush is brought-up, educated, beautiful and sociable. She sincerely loves Otabek. However, this love brings her unhappiness, for she remains submissive to the old traditions, according to which her relatives do not reckon with her feelings. Kumush owes her spiritual qualities, beauty and richness of the inner world to her mother – Oftob-oyim, who embodied the noble dreams inherent in an Uzbek woman. She is smart, calm, restrained loving mother, a true-minded person, a quick housewife. Oftob-oyim still remains a prisoner of the old customs – she sincerely fulfills her husband's wishes, obeys his will, values his opinion. This is a truly Uzbek classic novel with great power of influence on the reader. And now we read it with great interest and enthusiasm, admiring the language and stylistic turns of the writer, crying over the fate of the heroes.

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