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Research Article

ABDULLA QADIRI'S SKILL OF DESCRIBING THE NATIONAL SPIRIT

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ABSTRACT

The scientific conception of the article is founded on the literary interpretation of the original essence of literature through national spirit and national literary-aesthetic thought as a core dimension in assessing a certain writer's work. It is put on the agenda that it is necessary to analyze theoretically and scientifically the best selected samples of each nation's literature in the world from the point of view of national spirit regardless of what language the work was created by. In Uzbek literature of the XX century the work "Bygone Days" by Abdulla Qodiri was analyzed as a novel to meet this dimension.

According to the author's opinion the national spirit in the work "Bygone Days" displays itself on the bases of the following three principles: 1) interpretation of specific customs, traditions, values, nation's dreams and expectations endowing the national spirit; 2) expression of the competence to assess critically the nation itself; 3) poetic embodiment of courageous faith peculiar to national personalities in the work. In its turn, out of these principles, the first one presents nation's morality, the second - its will, the third – its faith, and these three angles make the national spirit as a whole unit. It was discovered that the expression of the national spirit and literary skill were harmonized uttermost.

At the end of the article the research results were theoretically generalized

KEYWORDS

Novel, national spirit, national moral, faith, will, national freedom, literary description, masterful use of words, expression, creative conception, literary-aesthetic dimension, literary interpretation.

INTRODUCTION

Though by essence, it universally belongs to humanity, literature reveals itself in a national form. It expresses the national spirit in itself. As the feeling is affectless without national specifics, so is the thought without national spirit like a wingless bird. According to it, the national specifics is the core dimension of literature. If it is possible to say so, in the exhibition of the world literary-aesthetic thought, the leading specifics to distinguish the Uzbek literature, its main trade mark to display its difference from others is its national spirit. It should be stated that expressing the national spirit will never discredit the universal importance of the novel, on the contrary, it further increases the opportunity for the novel to occupy its specific place in world literature. According to it, the best selected samples of each people's literature in the world must be analyzed theoretically and scientifically from the point of view of its national spirit. Discovering the peculiar specifics of certain nation's literary-aesthetic thought not encountered in any other people's literature on the researches in this direction are of high value in the sense that they provide an opportunity to develop and apply them to the literary processes. It is possible to state that one of the works, even the first to meet this dimension in Uzbek literature of the XX century is the novel "Bygone Days" by Abdulla Qodiri.

Regarding this novel there have been many researches. In the scientific works of such scholars of literature studies as Izzat Sulton, Matyoqub Qushjonov, Begali Qosimov, Naim Karimov, Bahodir Karimov, Uzoq Juraqukov, the issue of national spirit interpretation in the example of this novel was considered at this or that level. But this scientific problem has not been especially analyzed yet. This article is a modest attempt in this direction. It is natural that this tiny research does not claim to solve completely this scientific problem of special importance. To continue and finalize the scientific

researches of this sphere up to the final end is the task of the future.

RESULTS

As the translator of the novel "Bygone Days" Mark Reese recognizes that "... the dimension of the novel's assessment degree is in the ability of the great writer to bring his thoughts into the universe and to each of us. That's why it is called a world fiction... Qodiri could pass over this target. I may say that "Bygone Days" is a very rich and perfect novel, it contains lots of descriptions of diverse traditions, terms and stories of that historical period quite new to a Western reader. At the same time, it is of great importance to introduce closely the developing process – Uzbekistan to the world" (Boymurdova, 2018).

What attracted the American translator's attention is the main peculiarity of a rare interpretation of the novel's national spirit by the author. For the novel "Bygone Days" has gained the recognition of the representatives of the world literature by expressing such specific characteristics of the nation as: peculiar manner of leading life, rare customs and traditions, ethics, goodness and unrealized dreams. Since the translator states that the truth that lies in the foundation of the work is determined by the fact that "Bygone Days" is a very rich and perfect novel, it provides description of many diverse traditions being quite new to a Western reader".

When the translation of the novel expressing the rare national spirit in the form of a book, Mark Reese sent a letter to the President of the Republic of Uzbekistan, in which he writes: "...the novel "Bygone Days" by Abdulla Qodiri, which I have just finished the translation of Abdulla Qodiri's novel "O'tkan kunlar" into English - a work that has no analogues in Central Asia and world literature." In the process of work for

fifteen years I have succeeded to perceive not only the tender aspects peculiar to the writer's language, but also the national spirit dwelling in the novel which had caused his repression and death" (all emphases in bold are ours – N.J.) [Reese, 2020].

There arises a question: On the bases of what principles does the national spirit reveal itself in the works of a certain writer? In our opinion, they may be

explained as the following: 1) interpretation of specific customs, traditions, values, nation's dreams and expectations endowing the national spirit; 2) expression of the competence to assess critically the nation itself; 3) poetic embodiment of courageous faith peculiar to national personalities in the work.

The first presents nation's morality, the second - its will, the third – its faith, and these three angles make the national spirit as a whole unit. It was discovered that the expression of the national spirit and literary skill were harmonized uttermost. These three characteristics which were considered the foundation of the national spirit is worth to have been assessed, without doubt, as an event of poetic phenomenon within the poetic syntheses of one novel. In the majority works one or two of these characteristics are observed to have found their embodiments. From this viewpoint, only very few works in the history of our national literature can meet fully this literary-aesthetic dimension. Abdulla Qodiri's novel "Bygone Days" is one of such rare masterpieces.

DISCUSSION

As a soulless body cannot be alive itself, both the nation and national literature cannot exist apart from the national spirit. The foundation of the national spirit is made of the national ethics. The writer of the Middle Ages Al-Johiz in his work "Fazoyili atrok" ("Characters

of the Turks") emphasizes that our ancestors have been people with dignity, pure hearts, free from evil thoughts and false ideas; they have never resorted to tricks either in war or in peaceful times or made use of favorable moments; both themselves and their words were rightful; they could not even imagine to think of disloyalty to other's property, egoism, arrogance, treating elder people with disrespect [Al-Johiz 1993]. Isn't this an evidence that the Creator Almighty God endowed our nation with perfect ethics?! One can observe that in "Bygone Days" such characters peculiar to our nation along with their counterpart opposing features were undergone literary interpretation.

The leading image of "Bygone Days" Otabek is a dignified, rightful, honest, courageous, patriotic person. Moreover, he is well aware of the situation of his time, a guy who can speak freely. Otabek inherited these characters from his parents, in reality, from the overall nature of the nation he belonged to, and the family atmosphere under the influence of which he had grown up. Yusufbek hoji is a perfect embodiment of a father in a family who used to talk less not only with his wife, but also would not speak long on any issue within the family" [Qodiri 2017:147]. Deriving from this the family members treated him accordingly. As Qodiri described: "Whether it is Otabek, mother, Hasanali, regardless of anybody who had some words to say or wanted to counsel on any issue within the house, would come up and speak not looking at hoji's face; after the purpose was told they would slowly raise their heads and look at his face" [Qodiri 217: 148]. Looking at the face of family's head, though it has become a rare event today, it had been the foundation of national ethics before. It is unusually important that the nature of Yusufbek hoji endowed by God is doubtlessly a leading factor in raising this mutual respect to such a high degree in order to keep the

family atmosphere as sound as possible: After Hoji has made the speaker look at his mouth for some time, if he likes it, he says “yes” (“xub”), if he has not sensed it, then he would say “so”, if he did not like it, would say “not good”, he he disliked the word very much, then he would simply smile a little but would say no more word, if he would, then he would say not more than three-four words. Since the family members were well aware of his conduct, they would rather be satisfied enough with a word of response” [Qodiri 2017:148].

That’s why the fact that on each question Yusufbek hoji responds first measuring seven times and cutting once, that he has a worthy status both in his family and in the society, and that his mutual relations with his only son Otabek could be a bright example for a vivid embodiment of the national ethics image in the novel. Both of them are patriotic, love their nation, take care of the people as their own concerns. For this reason, having witnessed by chance the mass murdering of qipchoq tribe Otabek suffered very much. He suspected that his father who used to function as an official, who was responsible for people might be a participant of this guilt, his anger increased a thousand times. It was the open talk between father and son which made the issue more clearer“. “Think over it yourself, my son, said father grieving, How should the country benefit from killing ourselves with our own hands? Provided that I have participated in this horrible event, what interest would I pursue with such mind? If I had a dream to govern my land and gain wealth it would be rather known to you first than to other people. Wouldn’t it? Why does your mind sense all and each, but lame over it after all? Why do you pour oil into my flaming heart? [Qodiri 2017:300]

Such a sincere expression of the soul, naturally, could not but impact Otabek. He becomes sure that “his attack was not right”. This mutual open discussion

would stop the misunderstanding between father and son. In the novel it is possible to observe such deep analyses of different aspects of national ethics in heroes’ spirit while interpreting each issue. Generally speaking, both in people’s mutual communication and in family events or events of the society, expressing one’s opinion freely and openly is one of the important characters of our nation who “both he himself, and his words are rightful” if to say it in the words of the author “Fazoili atrok”. This sincerity is a guarantee for settlement of any problem. Originally, by nature the Uzbek had been just the same. An ample proof for this is the definition provided by Alisher Navoi in his work “Muhokamat-ul-lughatayn” (“Discussion of two languages”): “... The Turk are quicker to perceive and better to comprehend, and his soul is more cleaner and purer than the Persian [Navoi 2011:515]. Imagine, if Yusufbek hoji did not scrutinize the change in his son’s psychology and its reason or Otabek did not open his heart, though being a little touchy, this confusion would cause a serious mutual offense and damage the mutual relations of father and son. The mastership of the writer is that he can always diagnose appropriately well the personage’s psychological state. He uses the words like a jeweler. He can impose much meaning on few words. He uses a set of words and expressions which affect much stronger on the feelings and mentality of a reader.

For example, the words which the author puts into the mouth of Yusubek hoji are often used among people today: “Why does your mind sense all and each, but lame over it after all?” No matter under what condition it is told, this phrase cannot but affect listener’s psychology and mood.

In the novel there is another unexpected situation-when there arose the question for Otabek to marry

Zaynab, the interpretation of the national conduct reveals itself specifically as in the following:

“After Uzbek oyim came in, Yusufbek hoji fell in thought for a while... After having sat without a word joji broke the silence mildly:

- “My son, whether you have heard now or not, in any case, we have done an affair...

Otabek is aware of “what affair they have done or are going to do”, for sure. May what happen, happen, he seemed not to be aware of it:

- “The deed which the clever people have done regarding their son would not be disliked, for sure”, said he.

“Because of his son’s response Hoji looked down on the ground, and would not know how to continue it” [Qodiri 2017:151].

The reason why we considered this situation unexpected, because if the family relations are not based on firm ethical measures, if mutual respect is not exercised well, in this case, the foundation of the family is supposed to break off. Instead of mutual understanding there might begin a fight by attacking each other orally too. Otabek’s words are the most reasonable answer one might expect from an intelligent son. They do not only contain the consent to the parents’ wish, but also an objection. However, this objection is expressed in an extremely cultural manner and form that the wise father is made to think, if necessary, could have caused to fall in an awkward state. It is just in this phrase the reason why Yusufbek hoji “looked down the ground, and would not know what to respond”. The description of the novel, if to put it in the words of Alisher Navoi, in this place of the novel’s plot “By mildness the Turk’s nature is

overweighs the Persian’s” is realized with much literal clarity.

Happy Otabek who has made family wedlock with lovely Kumush was made to marry again –Why? Who should have need such a quarrel? Was it necessary to poison the happy life of loving couples? Why should he be a cause for the suffering end of the happy love story? Who was to blame for this? Were their parents who had live with dreams? Were they - Mirzokarim quidor and Oftob oyim who had not wanted to live far from their only daughter in Marghilon? Was it Kumush who was guiltless but for her love only? Or was it Zaynab who got married the already married Otabek who had his own family? Did such questions make some to think of them? The discussions about them have been going on still. Unless there are thinking people, unless there is a reader to enjoy reading the book “Bygone Days”, such discussion might not come to an end at all.

We think that it is necessary to seek answers to these questions from the root of the problem, that is, from the interpretation of the national moral and ethics. The fact that Otabek married a girl from Marghilan can be explained by the author’s words as the following: “it was clear, for sure, that Uzbek Oyim looked upon and viewed this marriage as a reason for destroying the realization of all her dreams about this couple to have parties and feasts since she had to look for a girl, find out in-law-relatives, examine and learn their house-holding conditions, and the most importantly, their origin and status in the society in order to marry her son Otabek. Though Otabek was not obliged to consent because of his father, but from the very beginning of his circumcision party, he had diagnosed very critically Tashkent girls that “if that man’s daughter is good, their housing condition is bad, if housing condition is good, the girl herself lacks beauty

and charm, that man's daughter, if their house is good, but they are from the lower origin".

As it became known, even though Otabek's marriage did not cause Yusufbek hoji make his firm objection, it was an unexpected even for Uzbek Oyim. Since, she would not go to "so and so" parties and funerals saying "I don't want my galoshes to wear out", she used to be a "respectable mother lady" for women of the palace, even while sitting at home she would not take off her silk atlass dress and muska, white silk shawl and kept holding her diamond praying tasbeh in her hand". It was hard for Uzbek Oyim to forgive his son to have married on his own accord the girl who is "nobody but eyes and brows". Finally, when Otabek had married Kumush, one tradition considered one of the roots of the national ethics to be observed firmly by each grown up child was not adhered to: the wedlock marriage was performed without parent's consent, without taking their good luck prayers of their parents. However, when "a double faced" Uzbek oyim saw Kumush, she liked her. If Otabek had married with parent's consent, this story of love might have ended quite differently. While thinking about the image of Uzbek oyim in the novel, Academician Matyoqub Qushjonov writes the following: "The logical portrait of an Uzbek mother, who fully adheres firmly to rules and laws, traditions and customs, was drawn clearly and vividly! Can it be drawn more vividly than this this one? [Qushjonov 2018:43].

The Uzbek's national ethics requires that the guilt should be sought out from yourself, but not from others. There is among our people a well-known proverb which calls for it. As the author of "Bygone Days" is describing Zaynab's image, he hints at the lack of such character in her. If to put it another way, by describing the opposite of this national character, the author embodies this image so that the lack of this

character is subjected to cause crisis not only to a certain person, but even to a family and society at large. For example, pay attention to the episode where hoji is telling advice that Zaynab and Kumuch must treat one another like kin and sisters.

- "You will become kin and sisters, will you?, asked again father-in-law.

- "I don't know..."

- "why do you say "don't know"?"

Zaynab fell in thought for a while.

- "To clap one needs two hands", said Zaynab, - "If I treat her well but my sister treats me badly, what is the use of my promise, then...?"

- "Daughter, don't take other words close to your heart. We treat both of you equally well, make no difference, both of you are our son's spouses, you are our children!" [Qodiri 2017: 315].

In this complicated situation Yusufbek hoji choses the rightest approach. In reality, an Uzbek's father who thinks of his children's happiness, peace of his family cannot do otherwise. But, in this case, it is not difficult to notice that Zaynab is suspicious, there is a hint that Zaynab might cause wrong in the future. This opinion is confirmed by her words that "If I treat her well but my sister treats me badly...". This character peculiar to Zaynab, but opposite to the national ethics would finally cause tragedy to some fates.

Now let's comment on an example for expressing the rare symbol of relations between father-in-law and daughter-in-law within the national ethics provided in the novel: "Kumuch hardly said greeting words and coming close to Yusufbek, she bowed. Hoji expressed his caress clapping on Kumush's shoulder with his

hand and kissing his hand which touched on Kumush's forehead:

- "We have been unaware that we had such a daughter-in-law in Marghilon too, said he looking around and opened his hands for prayers" [Qodiri 2017:321].

Here is the need to draw the attention to two points. The first, when the writer says "...in Marghilon too...", by using the adverb "too", he hints at the highest justice peculiar to the real character of our national nature embodied in hoji. It is not difficult to perceive the hidden meaning "in Tashkent too" on the bases of the adverb "too" in the cited text. With this hoji shows his respect both to Zaynab and Kumuch. This example for the use of an adverb "too" in the novel causes to make a conclusion on its importance in bearing an important meaning which serves as a proof that Qodiri's attention, responsibility, sense, artfulness is very high.

The second point is that Yusufbek hoji kisses his hand which touched Kumush's forehead. It is truly a national tradition, the ritual which is being forgotten day by day. In ancient times fathers displayed their love to daughters and daughter-in-laws in this way and manner: They used to kiss their hands which smoothed this forehead.

Abdulla Qodiri is a high skilled writer in the true sense of the word. "In "Bygone Days" like other works of the writer one can hardly encounter an additional detail, inappropriately applied word or description. While speaking about the art of word usage this recognition which makes the foundation of writer's literary-aesthetic view, in particular, deserves attention: In writing activity there is one law: first and foremost is the consideration of meaning, then to express the meaning it is necessary to build a word, not only the

word, but build it artfully, that is, such a word which is created specially to express the opinion you are going to say, it must not be false. Only after performing this condition, fulfilling this requirement, then you have the right to pass to other issues..."

Generally speaking, in the novel along with big or episodic images a little poetic detail or an episode the analysis of each word or a phrase proves that in the work the great writer has paid the main attention to the interpretation of the national ethical issues. Further research and deep study of this issue is the next task before the literature studies.

What are the basic factors determining the nation's will? Under what condition can the nation reveal the great will in the true sense? How was the issue of nation's will interpreted in Abdulla Qodiri's works, for example, in the novel "Bygone Days"? It is natural that such questions cause interest of the majority. Deriving from the epic description in the novel, it is possible to consider that as the main factors of the nation's will the writer paid attention to the following: 1) the ability of the nation to have critical attitude to itself; 2) being alert to the world's situation and the necessity to protect the nation's freedom.

The ability of the nation to have critical attitude to itself. In the first lines of "Bygone Days" the historical situation in Turkistan, the sad state of the nation in that time were truly described through embodiments of symbolic images and means: "It was on the seventeenth day of dalv month, one of winter days in the hijr year of 1264 the sun has set, the dust praying is heard from around..." [Qodiri 2017:31]. Here arises a question: Why does Qodiri begins the novel not with the description of spring, but with the description of winter? Why has the sun set? – Why is it not rising? Why is it the praying of dust, but not the praying of dawn? It is natural that Abdulla Qodiri is the master of word's art

who knows how to install deep meanings in the basis of each word, each symbol and each description. In this place, the author used each poetic detail, literary expression on the basis of a certain purpose and literary conception. The under text of this beginning description expresses the time and situation when the flowering spring of Turkistan passed away, there began a cold winter, the nation's development sun sat down, the crisis of dust was spreading its black darkness, the rising dawn is yielding its place to the night of crisis [Jabborov 1999]. In the process of epic description in the novel this conceptual beginning continues with logical succession and concludes on the level of the highest poetic generalization.

At the beginning of the novel the writer speaks about the issues on behalf of Otabek that Azizbek, Hokim (mayor) of Tashkent is treating people more severely, so there is the need for reformation of the old management method by Shamay's leading personality in Turkistan. For example, in the novel we read the following words: "Seeing how a Russian manages our work, I had to admit that our management was made a toy, a puppet... If our management remains as disorderly as today, my mind can't digest what would happen tomorrow. When I was in Shamay, I thought I had wings and I flew to my Motherland, and land directly in the Khan's Fortress, I would complain over Russian government's laws one by one, the Khan would listen to my complaints, and would write orders to all, and order to make the Russian's management order as a guideline and within a month I would see my folks on the same level with Russians... But returning to my people I witnessed, that what I thought in Shamay, my longings were a sweet dream. Here there was nobody to listen to my words, and if there was somebody: " Since these khans did not listen to your dreams, will these beks execute them? – said they making me sad. Though before I have not believed

their words, then I became aware that they had told the truth. Really, who should listen to their call in the graveyard "Hayya alal-falah [Qodiri 2017:42]

Here it is in the symbol of Otabek's words on what degree Qodiri researched and criticized the condition of the nation at that time. These thoughts about the absolute reform of the public administration method were the demand of time would not require a proof that on the bases of these thoughts there was so much broad view, so much deep political mind. During those complicated and conflicting time how much courage was needed to tell radically and with facts this truth on behalf of the leading character.

In the work the writer describes with a high literary skill in the example of certain persons' fates that the state management technique in Quqon khanate, as whole in Turkistan was truly corrupt: in reality, the management was in the hand of qipchoq Musulmonqul, but Khudoyorkhon himself was in the status of a puppet, here honesty and justice were replaced by tricks and cheating, peace was replaced by enmity, dignity and truth were possessed by slander and wrong doing. Apparently, though the love story of Otabek and Kumush seemed to play a leading role in the novel, it is perceived from all of it how much broad the scope of description and interpretation is, how perfect the polyphonic characteristics is.

Being alert to the world situation and the necessity to protect the nation's freedom.

If the nation wants to become truly a nation, it is a must and necessary to possess this character. In the opposite case, it loses its liberty, would be trumped under the occupants' feet, the darkness of ignorance will threaten its future. In the example of Otabek's trip to Shamay the writer's views about the necessity of being aware of the essence of developing events in the

world, regardless of what and who, studying the experience of developed nations and apply it in practice have been analyzed above. Now we will think how the writer's dreams connected with possessing power to defend nations freedom are reflected in the novel.

In the chapter of the novel titled "Mass killing of qipchoq" because of the conflicts with qorachapon-qipchoq tribe, the roots of Turkistan's crisis are literarily interpreted in the symbol of persons who would not even give up murdering thousands of innocent people, primarily, Khan Khudoyorkhon who gives orders to murder his own citizens, one is for position, the second is for obtaining wealth, the third is to capture the city. In the embodiment of Yusufbek hoji and Otabek the writer creates the image of patriots of whom the nation has dreamed with all their hearts to defend the freedom of their nation. On behalf of Yusufbek hoji who has suffered much from the deeds of those who would not hesitate to shed the blood of numerous of their motherland-mates for the purpose of their narrow interests, the writer says the following words: "I have spent much of my life for the peace of this country and for the tranquility of citizens, I felt no satisfaction, but torture. Unless those arrogant addicts of government positions, greed of wealth and false honor who are unaware of what the unity is, who destroy one another for their own interests are gone away from the land of Turkistan, I can't sense that our people will be able to manage themselves well. If we go on living like this, very soon, Russian colonialism with its dirty feet will spoil our Turkistan, and as for us, with our own hands we will tie our future generation's hands with Russian chains. The blind and mindless fathers who submit their own genes as the captured to the disbelievers will surely be cursed by God..."[Qodiri 2017:304].

In order to protect its freedom and liberty worthily the nation will have to unite firmly, avoid mutual conflicts, must rise to the level to fight worthily against the foreign enemies. It is a pity a thousand times, that it did not happen so. Qodiri's service as a patriotic nation loving writer is that he has disclosed the roots of this tragedy with all available truths. If to put it with the words of Yusufbek: ". If we go on living like this, very soon, Russian occupation with its dirty feet will spoil our Turkistan, and as for us, with our own hands we will tie our future generation's hands with Russian chains", this prediction of Yusufbek proved true.

In the opinion of professor Begali Qosimov "... it must be said that this is the novel aimed at recognition of the nation through the description of a rare national coloring: our fathers found "ray" from "Bygone Days", not "dirt", living in extremely difficult times, during the most unhappy moments of their lives they demonstrated the highest internal culture, tender taste, examples of perfect conduct and morality, beautiful family relations. This is the leading characteristics of jadid faction, to put it another way, these were the traditions to make the nation a nation" [Qosimov, 2011:209].

Along with this, the writer describes consequences of friendlessness and addiction of interests, conflicts and enmity taking place in the country, and the reasons for the motherland to fall in the claws of occupation through images, symbols and embodiments. In the novel the processes connected with occupation of Turkistan by Russia are not described. The plot of the novel evolves the events taken place till 1861, where the historical situation on the eve of country's falling in the claws of occupation was described. But these words used in the conclusion of the novel inform that the write found the way to express his dreams to struggle against the occupation as the following: "it

must be in autumn of the hijr year 1277 (1861 BC), Yusufbek hoji received a letter from Qanoatshoh. Qanoatshoh wrote from Avliyoota (Almaty, Kazakhstan): Your son Otabek with one man was in our troop. When we were fighting for Almaty against the Russians these two guys were fighting in the front line and faced death heroically. I buried both with my own hands”.

Yusufbek hoji organized a charity feast(osh meal) with reciting of surras from Qur`an as prayers. Uzbek oyim put on black dress to observe her mourning. [Qodiri, 2017: 384].

The information about Otabek’s death in the war with Russians is a proof that emphasizes the idea of freedom from Russia’s occupation penetrated masterfully in the context of Abdulla Qodiri’s novel and that freedom is a decisively life and death problem for the nation [Jabborov, 2020: 12]..

In this place there arises another question: Is it by chance that one of the personages of Abdulla Qodiri’s novel is named Uzbek oyim? Is it simply the name which came into his mind? The proof for the perfect plot and composition of the novel is that it is based on the perfectly thought out conception that the novel begins with such symbols like setting of the developing sun of the nation, winter, dust praying and the beginning of the night of crisis for the nation, and ends with the national ritual that Uzbek oyim puts on her black dress to observe her mourning. It is possible to say that with this the author hints at the critical condition, political and spiritual crisis of the nation.

At the end of the novel the comment titled “By the author” provides information that Otabek’s son named Yodgorbek died from hunger and poverty in the nineteens and twenties of the 20th century (just during the Soviet’s time), one of the two of his sons was a

responsible official in Marghilon, the second was among the bosmashis (rebels). It makes clear that the writer’s true objective is to describe the dream of national freedom as Otabek himself died in the fight against tsarist Russia’s occupation, and two generations of his genes - his son and grandson also died in the struggle against the Soviet occupation.

It is definite from Abdulla Qodiri’s first works that Islamic spirit makes the foundation of Qodiri’s creation. It confirms that in his poem “Party (“Tuy”), saying “Does the Qur’an order us to hold parties?”, “Such events are not in our sharia custom”, he warns the nation to give up such dreams, and urges people to make efforts for the development of the Motherland. In his poem “Our condition” he calls for children of the motherland mates “to learn knowledge”:

See our state, how can we remain ignorant,
We sell honor for money when convenient.

To our son neither ethics, nor science, nor speaking,
Nor knowledge we teach as God’s order, sent.

In the story “Uloq” (Horse racing with goat’s flesh) 1916), being a perfect sample of Uzbek modern story writing, it is literarily interpreted that at a time when the biggest states began a world war for redistribution of the world, when the humanity fell in the tornado of tragedies, our motherland mates lacking the feeling of burning for the nation’s fate were busy with feasting, attending parties and horse-racing.

In the summer of 1924 while studying in the Institute of Journalism named after Valeriy Bryusov in Moscow Abdulla Qodiri used to participate in the national press with his articles. It became apparent that in his publicist articles this Muslim writer demonstrated his high journalistic skill to express his opinions openly, his views broadly, his will strongly, his thoughts keenly and

sharply. In his article published in the humoristic journal “Mushtum (a Fist), No3, of 1923 under the title “The Husband who says “Tavakkaltu Alalloh”, takes care of neither food nor shield” criticizes severely his time-mates who, without taking a lesson from those great ancestors who had reached to the status to make tavakkul (risks) by exercising worshipping, praying, belief, faith and piety. In order to prove his opinion he brings oyats from the Holy Qur`an. “Whenever you listen to anybody’s words: “Be it be or nothing at all” says the writer burning for and suffering from the main reasons for that crisis of the Motherland and the nation represented by illiterate teachers, workers who are bold in speech but, fugitive in labor, the nation’s women who chanted the poem as slogan “Let roasted meat in the cauldron be, Let on the bed we be”, and those who claim to be nation’s intelligentsia cry out “the nation needs knowledge and enlightenment”, are, in reality, the causes for the decline of the Motherland and the nation. In his article published in the newspaper “Turkiston” of December 24, 1923 under the title “Huquq” (“right”) the writer analyzes with a sharp irony how on a wide extent the Soviets violated human rights, especially, women’s rights. In the article it is said that the Soviet government provided all rights for every person, even the lame legged, pumpkin headed, a speaker or a dumb, every demon. Is it true that the guards, judges and jandarmeria understand these deeds?”, puts the writer such a question and proves with the analysis of vivid examples that these claims are senseless and groundless. At the end of his analysis the writer concludes that the law does not belong to ignorant sisters like that of Zaynab, but it belongs to tricky people, cheaters who are devil’s mentors or who labor for a devil. Under the conditions of that tyrannical system telling the truth in this way is truly courageous without any comment. Generally speaking, in the articles of Abdulla Qodiri, the thought is as light as that

of a ray, it lightens up the view and soul of a reader, the dagger of the humor is as sharp as that of surgeon’s knife, it cuts off the prejudices of the society severely and treats well.

As for the problem raised in our article – revealing the issue of faith in the novel “Bygone Days”, it is our duty to state that the foundation of the novel is built on the enlightenment spirit of Islam. This characteristics can be seen in the following: the writer uses the Islamic time meter. The dates are provided in the hijr-lunar year. For example, the novel begins with the hijr year of 1264 (1845-46 AD). The comment written by the author for the novel states that the date of Normuhammad Qushbegi’s reign in Tashkent was between 1270-73 hijr years. In the inscription engraved on the tombstone of Kumush’s grave it says “born in hijr year 1248, died in 1269 hijr year and etc.

In the novel, the time of the day is defined by the time of prayer: the sun is set, the evening call to prayer is heard around”, “the dawn payer is performed and the van is facilitated”, a little bit earlier the war broke out between people and a government soldier”, ‘after the dust prayer is performed, hoping to forget the renewed troubles he would sit by the lamp light and leaf through the Fezulyi’s poems’ volume. In order to define time each Muslim uses five prayers’ time, first of all, as it is requirement of the creative conception determined by the writer, second, it evidences that according to Muslim’s faith the literary time in the novel is raised to the level of poetic system. In addition, As in any other literary work also in “Bygone Days” “the time moves from the time of a physical content to the literary-philosophical essence” [Karimov 2014:24]

The literature studies scholar Uzoq Juraqulov relates the source of the novel to the “first plot” – the divine revelation about Adam in the Holy Qur`an. This idea is grounded on the connection between the “initial

meeting motive” and “dating motive”. According to the information of the Qur`an, “The presence of Adam (pbuh) and our mother Eve in Paradise together was the initial meeting, and the next is the prelude to an important meeting for universal human life. The is a very rare event, and humanity has never been able to return to this status of the initial meeting in its history (nor can it be achieved).. and the “by stream” meeting in the novel has absolutely nothing to do with chance. On the contrary, the author refers to this meeting as “the wind destiny” in several places in the novel (first in the hotel of Mirzakarim Qutidor from the words of Ziyo silk producer, then in the dialogue between Qutidor and Oftoboyim, the third time in the logic debate held between Musulmonqul and Otabek in Khudoyorkhon’s Palace).[Juraqulov 2015:157]. It should be stressed that the work on which such an interpretation is grounded is rarely found not only in Uzbek literature, but also in world literature. It proves that Abdulla Qodiri also had a firmly faithful approach to writing a work of fiction.

In the plot of the books read by the main characters of the novel also show that their worldview and faith were also Islamic. At the end of the last third part of the novel, it is said that Yusufbek hoji spent a lot of time in the hotel reciting the “Qur`an and Daloyil”. In the XV century Muslim scholar Muhammad ibn Sulaymon Jazuli (1404-1465) wrote in Arabic Daloyil ul- Khayrat”, a work of salovats (praising) and hymns dedicated to Prophet Muhammad (sav). The book is composed of seven parts, each part is intended to be read on a specific day of the week. There are also comments and their translations into Turkish in it. Muslims used it regularly because the book provides the recommended methods of daily salovat (praising). There were even the so-called special schools where the book was read.

On the basis of the description of Yusufbek hoji’s reading the Holy Qur`an and “Daloyil” there lies the true creative goal of the writer who was a perfect Muslim. In fact, “in Abdulla Qodiri’s works there is an important literary and aesthetic phenomenon for training heroes through popular books and methods for describing them with the help of those symbols and hints” [Karimov 2014:33]

The Islamic spirit, the Muslim spirituality is manifested not only in the outward actions of personages of the novel, but also in the spiritual world, in every word. This feature uniquely interpreted in the novel, shows that Abdulla Qodiri is a master for describing the human psychology. Although the novel emphasizes that the theme is “determined from the khan’s time”, one of the dirtiest and darkest days of our history, in fact, the author skillfully absorbs into the text of the work the realities of the period in which he lived, the pains and sufferings of the nation under the colonial oppression, the moral-spiritual world of individuals who can stand firmly in their faith under any situation.

CONCLUSION

The fact that as soon as Abdulla Qodiri’s novel “Bygone Days” was published, it occupied a place in the souls of the nation, was read passing hand in hand, and even memorized, is the result of expressing the national spirit which passes through the novel as an axis line. This fact suggests that the national spirit is the foundation of the national literature. The need to master the artistic and aesthetic traditions of the world does not require proof. It is apparent that the best practices of world literature should be used widely. But the real truth is that such a work can never become the spiritual property of the nation if it is not empowered with the national spirit, if every line does not show the high thinking, pure nature, opinions and thoughts, dreams and aspirations of the nation. The main factor

for ensuring the immortality of “Bygone Days” is that the national spirit is expressed with an incomparable skill in the novel.

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