

## ANALYSIS OF CULTURE REPRESENTATION IN THE NOVEL NIGHT AND DAY BY ABDULHAMID SULAYMON O'G'LI CHO'L PON

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**Abstract.** *This article discusses the artistic aspects of the plot of the novel "Night and Day" by the twentieth-century Uzbek writer Abdulhamid Cho'lpon, in particular, the moral description of the protagonist, his role in the development of the events of the work.*

**Keywords:** *Cho'lpon, novel "Night and Day", Miryokub, Akbarali, plot interpretation.*

### АНАЛИЗ РЕПРЕЗЕНТАЦИИ КУЛЬТУРЫ В РОМАНЕ "НОЧЬ И ДЕНЬ" АБДУЛХАМИДА СУЛАЙМОНА ЎҒЛИ ЧЎЛПОН

**Аннотация.** *В данной статье рассматриваются художественные аспекты сюжета романа «Ночь и день» узбекского писателя XX века Абдулхамида Чолпона, в частности, нравственная характеристика главного героя, его роль в развитии события произведения.*

**Ключевые слова:** *Чолпон, роман «День и ночь», Мирёкуб, Акбарали, сюжетная интерпретация.*

Statement of a question. Everyone is privy to that awesome and adverse heroes act in every work. In Cho'lpan's novel "Night and Day" there are bad heroes with whom many plot intrigues are associated. In this article, we're capable of try to reveal the innovative features of the plot associated with the aforementioned characters.

Researching the hassle Abdulhamid Sulaymon o'g'li Cho'lpon is one of the quality representatives of the literature of the XX century, specially with the article "Literature is rare" with the story "Doctor Muhammadiyor", the drama "Bright" and the novel "Night and day". Familiar In the number one half of the 20th century, the struggle toward colonial oppression maximum of the intelligentsia intensified. At the begin of this process, it turn out to be hard to advantage any quit end result without raising the popularity and contemplating the country, which delivered approximately the formation of the intelligentsia, specifically the Jadid writers. Cho'lpon favored to raise now not quality the people, but moreover the literature and its level. Well-seemed critic Ozod Sharafiddinov noted: "Cho'lpon exposed the present day masked colonialism withinside the 1920s, condemned numerous tyrants and gentlemen who've been shackles for the people, and fiery poems glorifying freedom and liberty created. He later contributed to the spiritual growth of the people thru manner of way of developing novels and dramas that correctly contemplated the numerous strata of people's lives "[1. Ozod Sharafiddinov. "Understanding Cho'lpon" p. 68]. Foreign students, like community intellectuals, have expressed similar views at the real nature of the Jadid movement. [2. See Ingebor Baldauf.

Drawings on 20th century Uzbek literature"]. If we've got a take a have a look at the literature of that period, there are various works created, but now not they all have a large gain in terms of level. Many students emphasize the famous article written thru way of way of Cho'lpon at the age of 16: "Yes, as a good buy as we need water and air for our continuously

moving body, loads literature for our soul, polluted with all kinds of black dirt within the way of life. If literature lives, the country lives. The give up of a country whose literature isn't always useless and who did not strive for the development of literature and did not domesticate writers will sooner or later be absolutely deprived of feelings, thoughts and mind and will steadily fall into catastrophe in.", [3, "Literature is not "N. Karimov etc., p. 169]. Whatever fashion he writes in, his works are written within the spirit of "Jadidism."

Cho'lpon began his career writing poems and quick stories, and began to put in writing novels. His first work, *Hamal Keldi - Amal Keldi*, turned out to be published in 1936 under the title *Night and Day*. [4. Cho'lpon, 'Night and Day', 1936].

In his work, the author artistically embodies the life of Turkestan, full of injustice, oppression and ignorance. Tsarism openly demonstrated its colonial policy. Only Cho'lpon incorporated it into the content of the work.

Miryokub, Zebi, Akbarali, the commander in chief, the images and events in the center of the work take place around them and form the basis of the plot.

Through the lives, thoughts, fantasies and actions of these heroes, the writer showed the consequences of the vices that dragged Turkestan into the swamp: greed, hypocrisy, illiteracy, ignorance, promiscuity and, most importantly, the consequences of spiritual depravity.

So, what is a "dog" and what is its artistic interpretation?

The author gives three different interpretations of this:

1. Akbarali's dog.
2. Miryokub's dog.
3. The "dog" in the country, born of lust, hopelessness and despair.

What kind of man is Akbarali? "No one would call Akbarali an official if he did not have a silver belt around his waist, a sword with a silver handle and a drummer's robe. Those who see him in plain clothes think that he is either an ordinary village boy, or a shepherd with a connection to the Seventy, or a camel working on the pasture" [4. Cho'lpon. *Night and Day*, p. 54] is given by the author.

In the novel, Akbarali's inner and outer appearance is fully covered. She looks like a drunkard, a womanizer, a lazy person who can't do anything independently. Through the image of Akbarali, the writer shows the methods of administration of the colonialists, the relationship between the rulers and local officials. Dilmurod Kuronov, a scholar who has studied the work specifically, states: "1. Akbarali's illiteracy is a guarantee that he will stay out of politics. If you look at the archives, you can see that most officials are illiterate" [5. Dilmurod Kuronov. *Poetics of Cho'lpon's prose*. P. 196]. 2. "Of course Akbarali deserves to be hated both as a person and as an official. The author does not hide his attitude towards her either, but his hatred is ultimately directed at the environment that gave rise to akbarism (same source, p. 210). D. Kuronov describes another protagonist two types of "dogs" in *Miryokub*. The first is a habitual disorder, and the second is a "dog" that has been eliminated by Maria Ostrova (ibid., P. 288).

Apparently, by depicting the heroes of Cho'lpon in a natural process, he meant the need for renewal and sociopolitical reform, to rise up against the tyranny of the dictators.

Miryokub is a new hero in Uzbek literature. He is distinguished not only by his bourgeois views, but also by his desire to think and comprehend. For example, when trying to understand the meaning of the word "empire", the deputy shows himself with a picture of a white king on the wall. He realizes that if the "empire" is a white king and that it is in the hands of his wives,

then the empire is really collapsing.

With such a good quality, even this is not without its "dog". Only the "dog" in it is widespread. The dog is not only a family, but also, in his own words, a traitor to the governor, a hypocrite, a slave to lust.

"Hey Miryoqub! Pismiq Miryoqub! Cunning Miryoqub! Fox Miryoqub! Satan Miryoqub! Slave of lust, corrupt, shameful Miryaqub! Once in your life you have the opportunity to become a human being by throwing away a little dog, a little bit, a little bit, and then you don't want to bend your proud neck like a demon? Even then!" (Night and Day, p. 133).

Miryokub does not care if the money comes from an honest source or in other ways. The nickname is very useful to a person who does not even know how much of the grown wheat is spilled on his water and how much is spilled on the head of the thousand. Miryokub's main source of income is to spend the night with the commander, who borrows from him when needed. This is evidenced by the following satirical image:

"Miryoqub- Miryoqub, and the commander is only Akbarali,... There is nothing next to a man named Akbarali except the seal of the government, a low-breed dog. on a camel, they named the sarbon Miryokub..." ("Night and Day", p. 124)

This kind of arrogance blinded Miryokub. However, his conscience does not justify Mirya-  
kub:

"We consider Akbarali to be more humane than Miryokub," his conscience told him.

- "Alas, this is it!"... He does not turn away from any evil in the way of his goal. "He was our first meeting at work," he said. (Night and Day, p. 164)

Our hero takes a meeting with only one person out of this swamp. This Russian woman named Maria allows Miryokub to become a man.

When she travels with him, her worldview changes and she meets a serious guy. Following him, he becomes serious. She is ashamed of what she did before. He reads newspapers. From a letter to the commander, the commander thought he was "mentally ill." In any case, our Miryokub will get rid of the "dog". Perhaps, in the "Kunduz" section, we can see him this talented "sart" guy as a strong enlightener who serves the people. In any case, it is dark for us now.

In fact, the death of a local official, who did not even know his real name, turned into a huge tragedy. The goal is to show what punishment awaits those who oppose the tsarist empire and its officials.

For this reason, the young, simple Zebi's words were called "confession". They did not refrain from sacrificing in the name of evil intentions.

In fact, the analogy of "dog" appears in several places in the novel. In most cases, it is an artistic goal to show the spiritual and moral decline of a part of the country. "Cho'lpon's greatness is that he raised the twentieth century Uzbek literature to a new level. [3.Naim Karimov, p. 189]. Ahmad Aliyev, one of the first re- searchers of Cho'lpon's work, emphasized the realistic power of Cho'lpon's work in the middle of 1980s, and said that his poetry had a wide range of life and art. [6.Ah- mad Aliyev. Independence and literary heritage.1997.]. It should be noted that Western scholars also emphasize the social nature of the work of art, the need for the writer to be in society and reflect it in various forms. [7. See O.

Warren, R. Wellek. *Literary theory*. M.1978]

As August rolls into September, states across Eastern Europe and Eurasia commemorate some of the foundational dates for their post-Soviet societies. Just last week, the European Union observed its 10th annual Day of Remembrance for the Victims of Stalinism and Nazism. On September 1st, Uzbekistan, the most populous country of post-Soviet Central Asia, will celebrate its Independence Day and will, like European citizens this week, honor those executed in Stalin's purges. For contemporary Uzbeks, the anti-imperialist nationalist intellectuals murdered from 1936 to 1938 are now a critical part of the national mythology. The vision of the Uzbek nation for which they lost their lives, Uzbek schools teach, He has been realized by contemporary Uzbekistan. Arguably the most prominent member of that generation of Uzbek intellectuals was the poet, novelist, and dramatist Abdulhamid Sulaymon o'g'li Cho'lpon, whose 1934 novel, *Night and Day*, Academic Studies Press will shortly publish in my translation.

Stalinism undoubtedly robbed the Uzbek people and the world of an incredible talent at a young age Cho'lpon was most likely 41 when Stalin's secret police, the NKVD, took his life but it is because of Stalinism and Cho'lpon's erasure from Soviet Uzbek life that the author is so interesting and enigmatic a figure today. The absence of information about his life and his oeuvre echoes across history and continues to affect how Uzbek audiences relate to the author. This absence provides opportunities for individuals to offer differentiated and heterogeneous interpretations of the author's biography, his art, and consequently, Uzbekistan's past, present, and future.

Both Stalin and Soviet Uzbeks after Stalin's death created and sustained this absence. After his death in 1938, Cho'lpon was not permitted to return to print or even be mentioned publicly for the duration of Stalin's life. He was rehabilitated in 1956 with the beginning of Khrushchev's Thaw, but he nevertheless remained a taboo figure for Soviet Uzbeks. His works were not reprinted during Khrushchev's time in power. As the Thaw ended, Uzbek intellectuals in 1968 attempted to include a few of Cho'lpon's poems in an anthology of Uzbek poetry, but the local Communist Party leadership quickly stopped publication. Rumors subsequently flooded the capital of Tashkent that the editor of the anthology killed himself to avoid repression. While that was untrue the editor merely received a reprimand and remained very much alive those rumors speak to Cho'lpon's impermissibility throughout the Soviet period.

Because of this expurgation of Cho'lpon from Soviet public discourse, there are major disagreements about the most basic details of his biography. We have no information as to his date of birth, and sources disagree as to the year in which he was born. Most suggest 1897, but others have offered 1894 and 1898 as possible years. This scholarly disagreement developed into a nationwide dispute when Cho'lpon's hometown of Andijon decided to hold the 120-year jubilee of his birth in 2017, while the Uzbekistan Writers' Union, adhering to other sources, held off until 2018.

Similarly, thanks to Stalinism's erasure of history, the country's academics have never produced a complete collection of writings for Cho'lpon. That has led to fascinating discrepancies in how the poet has been interpreted. The Soviet Union poured vast resources into such endeavors for Uzbek socialist writers who, though they would never admit it, were influenced by Cho'lpon's advances in Uzbek-language poetics. The socialist empire, of course, never brought itself to do the same for Cho'lpon, despite his importance to the canon. Contemporary Uzbekistan no longer invests in philology like its Soviet predecessor, and thus

any scholar of Cho'lpon has to consult various collections and original 1920s and 1930s-era sources, many of which are incomplete, missing pages, or have names and words crossed out. Those absences naturally lead to interpretive disagreements. One of Cho'lpon's more famous poems, a poem which serves as the epigraph for Uzbek author Hamid Ismailov's recently translated *The Devil's Dance*, appears with differing punctuation across various editions of Cho'lpon's work. That difference in punctuation dramatically changes how one interprets the short poem. In one variant, we read the lyric persona as speaking, while in the other, we read the devil as speaking.

Most intriguingly, to this day we possess only the first half of *Night and Day*. Cho'lpon dubbed the novel I have translated as *Night*, and reportedly intended a sequel, *Day*. The absence of this sequel has given Uzbek scholars and the public considerable opportunity to speculate about Cho'lpon's intentions. Some scholars have contended that Cho'lpon wrote everything he intended in *Night* and only spoke of a sequel in order to please Soviet observers. Others suggest that he, in fact, wrote a sequel, but the NKVD confiscated and destroyed it when they arrested him. Rumors in recent years have spoken of the possibility that the sequel somehow escaped the country and is somewhere hidden in Xinjiang. In my introduction to the translation, I pursue a new argument. I maintain that the absence of the second novel serendipitously conforms to Cho'lpon's aesthetic intent. Throughout his mature poetic life, he pursued an aesthetic of inconclusiveness whereby his characters experience endless epiphanies and never arrive at finality. Like his characters' development, his *dilogy* lacks a conclusion.

These inevitably heterogenous interpretations of Cho'lpon ultimately have meaning for Uzbekistan's present and future. The current Uzbekistani state emphasizes Cho'lpon as a martyr now redeemed by the freedom of the post-Soviet present. Much like the Soviet state, Uzbekistan endeavors to create a single interpretation of Cho'lpon's legacy, sponsoring jubilees and teaching his works in school. The state tells and retells his story in order to affirm itself and justify its existence. And yet, the current state cannot fully control how its citizens interpret Cho'lpon. Uzbeks may see him as affirming the current state, but they might also use interpretations of the author to critique the state's policies as anti-democratic or anti-national. Because of the absences in Uzbekistan's literary and historical record, Cho'lpon's legacy will never be fully decided and always remain a matter of interpretation.

With my forthcoming translation, I bring this fascinating and mysterious artist to English-language audiences. Acquainted with the text and with the informational absences that characterize Uzbek 20<sup>th</sup> century literature and history, English-language readers can join Uzbeks in their debates over Cho'lpon and Uzbekistan's absence-riddled past. In so doing, they can participate in the discussion of what that past means for the country and region's future.

Summary of the problem. In short, Cho'lpon was a strong ideological, educational, immortal work in Uzbek literature in the period of the novel's awakening, which encouraged the people to start independence and was a reflection of their own state. 'he said. Cho'lpon returned to the ranks of our literature only after the in- dependence of our country. We can say that his work "Night and Day" is a lifelong work.

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