

<https://doi.org/10.5281/zenodo.11667978>

УНИКАЛЬНОСТЬ ТВОРЧЕСТВА ЧОЛПОНА В СОЗДАНИИ ЖЕНСКИХ ОБРАЗОВ

THE UNIQUENESS OF CHOLPON'S CREATIVITY IN CREATING FEMALE IMAGES

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*FarDU katta o'qituvchisi (PhD)*

**Annotatsiya:** *Maqolada XX asr o'zbek adabiyotining yorqin vakillaridan Abdulhamid Sulaymon o'g'li Cho'lponning "Kecha va kunduz" romani tahlilga tortilgan bo'lib, unda ijodkorning obraz yaratish mahorati, asardagi ayol obrazlarining oiladagi or'ni, ijtimoiy muhitning ayol qismatiga ta'siri masalalari o'rganilgan*

**Kalit so'zlar:** *ijodkor, obraz, ruhiyat, xarakter, syujet, davr, ayol, uslub*

**Аннотация:** *В статье анализируется роман "Кеча ва кундуз" («Ночь и день») Абдулхамида Сулеймана сына Чолпона, одного из самых ярких представителей узбекской литературы XX века, в котором раскрывается мастерство художника в создании образов, роль женских персонажей в произведении в анализируются семья женская часть социальной среды.*

**Ключевые слова:** *творец, эпоха, образ, персонаж, герой, сюжет, женщина, стиль.*

**Abstract:** *The article analyzes the novel "Kecha va kunduz" ("Night and Day") by Abdulhamid Sulaymon son of Cholpon, one of the brightest representatives of 20<sup>th</sup> century Uzbek literature.*

**Key words:** *creator, image, mentality, character, plot, period, woman, style*

**INTRODUCTION**

The human psyche is a complex concept. Depicting it truthfully and fully, and at the same time with beautiful art, is one of the tasks facing the writer. In this place, revealing the female psyche to its delicate edges requires special attention and talent. Uzbek literature of the 20th century contains a number of works that shed light on the spiritual world of women. Among them, the novel "Night and Day" is clearly distinguished by its realistic portrayal of women's lives, strong artistic tools, and descriptive skills. In it, the submissiveness of modern girls, their inability to make important decisions related to their personal life, their inability to make important decisions related to their personal life, their oppressed state under constant pressure, the consequences of ignorance, and the tragedies of the era were described by Cholpon with strong artistic skill.

In the process of reading the work, we witness that the bodies of the heroes are covered with several years of spiritual dirt, and this dirt is increasing day by day, and it has become impossible to see the whole person. Unfortunately, they don't notice it themselves. During the plot, the causes and consequences of the tragedy are lined up one after the other. Causes cause consequences, and consequences cause other causes. To understand this, it is necessary to take a deeper look at the character of women and some situations that are common to the masses.

### **MATERIAL AND METHODS**

There are several female characters in the work, each of them has its own role in revealing the idea of the work.

The novel begins with the arrival of spring, the desire to play and laugh in the innocent heart of 15-year-old Zebi. The fact that "...a couple of women gently press and drag her veil...doesn't frighten the girl's baby mind" shows that according to the standards of that time, it was already "time to get married" for Zebi. But the hearts that have come out of the long bitter winter now want to flow like frozen water in the canals. The conversation between the two Salty shows that something else is going on in their childish hearts. It is not difficult to know this situation from the joyful screams when the broom is given to the game.

While Zebi is riding with her friends, Salty asks her to sing a song. Then Zebi said "from the bottom of my heart and jerking" "...- Listen to my lover?" The sentence informs about Zebi's life between the four walls, which he lived all his life, and how he unwillingly lives under the influence of the Sufi.

Unfortunately, as in some families of that time, in the Razzaq Sufi family, the value of women was one of the lowest values. This is evidenced by this passage in the work: "In general, the Sufi has a reasonable argument in this chapter: as he brags (brags!) the dearest and most blessed organs in the servant's body. Will they be humiliated in front of a lowly creature like a woman? If not, let the servants of the Almighty continue to talk to dogs! A very necessary thing is said to a man who does not have a wife. Hello!"

When Sufi's wife Kurvanbibi tried to talk to her husband by "conspiracy", she got bored and said, "I don't know. ``Omiman-da" and ``to run away faster" helps to paint a spiritual portrait of Kurvanbibi before our eyes. She is no different from many other women like her. He is indecisive, courageous and a person with a very weak mental state. It is easy to put pressure on him and scare him.

When talking about the wives of Mingbashi, they can be compared to the unfortunate birds in a golden cage with expensive feathers, but whose queens are now beautiful. They have enough wealth but no happiness. For example, the following words are spoken from the language of Khadija Khan: "Let the state build, the state!.. I feel jealous of Ena Khan's daughter-in-law... There is no work of the state. They barely make ends meet. He has two lamb-like children. Her husband is always by her side... Kundosh does not have a problem..." Among Kundosh, this Khadija Khan is the only one who truly

loves her husband. The rest simply surrendered to fate. When Mingboshi was beaten in the newspaper, his remaining wives went into their houses while he was saying ugly things to everyone out of anger. It is Khadicha Khan who stays by her side and tries to save her from the incomprehensible "burden" in her head.

Poshshakhan, as he said, was sent to the thousand against his will. In his conversation with Khadicha Khan, "his whole body is surrounded by the fire of the day, his eyes are burning with the flames of this fire, his two faces are turning into a crimson peak due to its heat." served as the starting point for becoming.

Because Sultan Khan is the youngest child, he has a little masculinity. He will be 18 years old when he gets married to the thousand. But one day after the wedding, the thousand-bashi tells people that she is an old girl. When the father sent someone to get his daughter out, he replied, "Who would take the old woman now?" However, at that time Sultan Khan was 19 years old. This means that in the eyes of some people, 18-19 years old is the beginning of old age...

It is also necessary to dwell on Sultan Khan's mother. When the daughter says that she is unhappy in the family, the mother says that her peers are suffering and she should be suffering too. Later, when her daughter says that she wants to go to her friends, she praises him as "my child". From these actions, it becomes clear that she is a woman who only wants her daughter to sit peacefully in her husband's house, whether she is happy or unhappy.

A special mention should be made of Maria, who served as one of the strong motivations for Miryoqub's step towards change. An episode related to him attracts our attention. Maria says in her thoughts: "Will I go back to that dirty environment again? No. No! Death is easier than that... much easier. .. when you are standing in the trench, you get used to its air. Only once you get out of there, when you go out into the open and fresh air, when you go up to the hills with fresh air like mountain air... can you go back into the trench?..." He didn't want to say these words, but gradually there is a hope of getting out of Nikkan's situation, but it can be understood that he is afraid of the suffering he will feel if this hope comes to nothing. Girls like her really want to get out into the fresh air. But because he is used to this air, perhaps due to his lack of courage, he sinks more and more into the "ditch".

At this point, it is worth mentioning another interesting analogy. When the author said that Fazilat Sultan Khan called Zebi as a guest, "The eyes of both of them suddenly lit up with a bright fire, like the eyes of a father who received the news that he had a son." describes as Even in this small simile, Cholpan seems to have mentioned some of the fathers of that time. These thoughts are also known from the painful words spoken by the centurion: "Was your virtue lost to me? After a year or two, he will have poured water into someone's hand. Would it be a girl child? Which one of you did you lose to your parents?..." The father has no hope for her just because her child is a girl. According to him, a girl child is only suitable for serving someone, pouring water into his hand. There is

simply no place for the word "maybe". It doesn't matter if she has a daughter or not. The saddest thing is that these words are undeniably true for his time - even Khadicha Khan cannot deny this.

## RESULTS

The work also contains the image of women who have preserved their identity and humanity despite difficulties. For example, Miryoqub's wife - she appears only in one place in the work. But from this short episode, you can learn about her whole life and her mental state at the same time: the wife, who is upset because her husband is going on a trip for another two months before he comes home, still has tears in her eyes, "- When will you wake me up? she asks her husband. That is, even in this case, she does not forget to be at her husband's service. After her husband says that he does not need anything, the doors are closed and the same sobbing voice is heard again... There is a place for him in Miryoqub's chaotic and carefree life. even if not, and even if he is well aware of this impropriety, he will continue to live in this life. This choice of hers informs us about the life of thousands of women of that time.

Here is another woman - a small but, in our opinion, a character who expands the imagination of the women of the time. This is Holmat's mother. She tries hard to fulfill her daughter's wishes even though she lives in a poor situation with her son, daughter-in-law and daughter. He wants to solve the problem of hospitality without burdening his son. The old woman allocates a part of her death for the expenses of her daughter's guests. We know that such fees of the elderly are not touched unless absolutely necessary. But the old woman says to spend it for the guests' table. This situation was included in the work to show the way of life of people and to express that it is so difficult to invite guests. However, at this point, it is necessary to highlight the kindness and kindness of the old woman to her daughter.

The image of Umrinisabib is noteworthy when the qualities of cunning and cunning are mentioned. He takes care of the family affairs in the minhboshi yard, and helps Sultan Khan to get rid of the trouble of his new friend. Through these, he collects a dowry for his only daughter. Zebi's "seizures" was also one of the inventions that came to the mind of this woman.

When he comes to the middle of the plot of the play, he withdraws from Zebi. Miryoqub will be promoted to the main plan. After several events, the situation connected with Zebi - in the climax, the work ends. It is at that high point that we draw a complete psychological portrait of Zebi. "... even though he was a little disgusted, he surrendered himself to the will of the thousand-headed dodo... What should he do without surrendering? Was there any other way? Where is it possible? Isn't he one of the thousands, tens of thousands, hundreds of thousands of miserable slaves in this country? A slave girl sold in a slave market full of traders cannot save herself from being sold by any means. For this, there should be many concubines similar to him, he should be a whole of many, and a whole should be ready for powerful attacks, i.e. death. How many girls were

sold by their parents to old men? Which one was able to resist? Which one got away with a trick? There is not even one or a half stories about them in the mouth of the people. The people speak of those who accept fate. If you listen to many people, they will say that the rabid people have softened, the rebels have surrendered, the madmen have come to their senses, the fires have subsided, the flames have died down, the cries have been muffled, the screams have melted away from the throats. he sheds a traditional tear or two, or shakes his head meaningfully.

This example taken from the work talks about the sad fate of girls and boys, which has been going on for several years. Zebi served as a symbol of such helpless women. Unfortunately, she could not do anything different from other girls.

Zebi was very afraid of her bigoted father and loved her mother. He is still very young. He can't tell white from black yet, he's at an age where he's more likely to be influenced. ".. for a weak, unwilling, miserable and lonely girl who grew up under the interpretation that parents come after God, for a helpless creature who grew up under the merciless gaze of a man like Razzaq Sufi" the curses uttered by her father, the helplessness of her mother every day the cries, the incessant whining of the sun, have a great impact on a frail, young girl with a weak mental immunity. In that case, there is no other choice but to surrender to fate and call this millionaire my husband, whether it's good or bad. In this process, Cholpon proves the imaginary current in his heart with such arguments that the reader asks "Why did Zebi surrender to fate?" does not leave room for the question.

Especially Zebi's situation during the investigation reveals his character and outlook in many ways: "I didn't kill... That's for sure... They will let me go... Will I go back there again?.. What's the point... What about my mother? I go back to my mother... I say my husband is dead... I cry..." The fact that her husband is dead and crying are just formulaic actions. A woman whose husband has died must cry, so I will cry too. Or when he turned upside down like a child who annoyed his partner in the game, when Zakunchi asked Zebi to write an application for reconsideration of the case, he replied "- Koyakal!..for me...don't bother...", these thoughts, these actions show extreme naivety and inability to evaluate something happening in one's life with realistic eyes.

### **DISCUSSION**

So, if we look at the general idea of the work, a general view of women's mentality is embodied through several of the above-mentioned characters and characters: women are simple, see good from bad, right from wrong. p is a category that cannot differentiate and cannot fight for its own happiness. It is natural to be like that. From the beginning to the end of the work, there is no episode that shows that a single Uzbek woman is learning, reading a book, thinking about something more important than domestic life.

The issues that were discussed at the beginning of our thoughts are now somewhat clarified: the significant discrediting of women in society depends as much on the men around them as it does on them. All evils are rooted in ignorance. A nation that is far from science will decline by itself. Whether he is a woman or a man, if he does not acquire

knowledge, if he does not strive for the knowledge of this world and the true essence of religion, he will sink into the mire. The saddest thing is that an uneducated person attacks not only his own soul, but also the psyche of those around him. Men who beat women to the ground and women who don't know their worth will continue to grow due to ignorance. The fact that Poshshokhan "threw his clean veil on a dirty cloth" in Miryakub's hotel, and that Sultankhan "befriended Hakimjon in absentia" did not happen by himself. There is a very important and symbolic image here. "Clean veil" served as a symbolic reference to the fact that Poshshakhan, not only her, but also the Uzbek women of the time, "threw into a dirty image" such as their pure conscience, honor, dignity, sacrificed courage and dreams.

#### **IN CONCLUSION**

it can be said that the level of authenticity of details, skillful use of artistic tools, use of strong similes, symbolic images and symbols in the work is very high. We have every right to say that the work was created due to the need of the society. The author ruthlessly exposes the problems and pain points of the time and calls on every reader to be aware.

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