



## ARTISTIC AESTHETIC FUNCTION OF LETTERS IN THE NOVEL “PAST DAYS”

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### ANNOTATION

*This article analyzes the role of Abdulla Kadiri in the composition of the letters in the novel "Past Days". The importances of the letters are shown in elevating the characters to the main level in the work.*

**KEYWORDS:** *letter, place, tense, syujet, diplomatic letter, loving letter, detal, solution, hero portrait, konflikt, solution, conclusion.*

### DISCUSSION

After listening the quotes like "It's good to work with going back to history", "- You are that - I am that" there is no one who does not remember Abdulla Kadiri, the founder of Uzbek romance, who does not think about of the “Past days”, who does not think about of Otabek and Kumush. This novel, which has reached the forefront in Uzbek literature of the 20th century, will be the subject of a number of debates and new researches among all literary critics. This novel, which has reached the forefront in Uzbek literature of the 20th century, will be the subject of a number of debates and new researches among all literary critics. Based on this, we have tried to approach the letters in the work in terms of their role and the artistic significance of the letters. Each creator uses different means to reveal the spirit and idea of his work. Some use dreams, some dreams, some images of nature, some use letters. The letter is a detail that, in the days of the past, combines changes in the psyche's moods with changes in social and political systems, helping to increase the artistic value and spiritual impact of the work.

Different themes are dominated by the letters in the work. We have categorized letters in our work into four content groups: romantic letters, family letters, diplomatic letters, and social letters. Also, in this work, each species is presented to us with its own specifics. The letter of Yusufbek Haji to Otabek, which appeared early in the book, appears as the first letter expressing family relations and the socio-political environment - the collapse of the period. We can say that this letter is the solution to the first social conflict in the work - Otabek and

Mirzakarim kutidor save from the perpetrator's death. Kumush will carry the letter to Utabboy Governor. Days later, a second letter of dissenting against the siege of Tashkent due to the revolt of the Musulmonkul, Yusufbek Haji and Azizbeks appeared on the surface. Homid tried to hide and conceal himself by sending a letter to Khudoyarkhan, a rebellious son, "biting" in Margilan. As a result, Muslimkul ordered Utabbay to bring Otabek to the Khan's palace and treated him as such.

The letter that saved Otabek's fate from death was the letter, and now it is the letter that once again put him to death, a provocative letter from Hamid to the khan. Nevertheless, the letter, which led to the second major turning point in the work - which saved Otabek from his second death, will also be a letter. This letter was just one example of a diplomatic letter from Tashkent that Normuhammad kushbegi, with the assistance of Yusufbek Haji, was taken from Tashkent. There is also a small request from Yusufbek Haji - another petition sent by Normuhammad to the Khan's palace with the help of Hasanali to save his son, who was innocent in Margilan prison, saved Otabek from death. Although the letter was not sent by Yusufbek Haji, Otabek showed his father's mental state and caused him to go to Tashkent. As a result, Otabek faced a "parenting dream" in Tashkent. Of course, we can say that the three letters that came up in the first chapter of the book not only represent changes in the psychology of images, but also connect the spaces in which the events take place.

The problem posed in Chapter II of the work is the realization of the "dream of parents" and relies



on the writer's letter to describe the changes in the mood of Otabek, who has not been able to solve this problem, and the attitudes of Mirzakarim kutidor. This letter was unusual. The letter, which had not yet been met, was a problematic letter sent by Yusufbek Haji to Mirzakarim kutidor.

The purpose of the letter is to return Father to Tashkent; to marry and touch his step from Margilan. The reason for this goal is the "lonely hoof" of both families. The compromise was to reconcile by getting another bride to them without separating the gods from Kumush. This letter of his father is like bringing him back to the gallows with his dignity, his pride and the public. However, Kutidor takes his son-in-law to Tashkent to avoid interference with Otabek and his cousins, and he returns to Margilan alone after the wedding. The reason why the silver-letter was sent to Otabek, who was unable to come to Margilan because of the illness of his second brother-in-law after the wedding, was sent to Kumush, who was upset. Words and bytes in this letter affect Otabek and leave him, until he arrives at Margilan, forcing his enemies to divide them, separating them even their beloved parents and sons. This is due to a fake divorce letter "Homid" (created for speech and works), dated 13th 1212 AH from Otabek. As a result, at the moment when Otabek was hurrying out of the hijra, he was being blown out of the house by which he was being accused of "insidious", "dishonest", "a foolish husband" and "God forbid that he should die". The reason for this is that Otabek is indifferent to the possible Margilan enemies. As a result, the letter with the shedding of hands without interrogating the identity of Otabek and Hasanali would fall into the hands of his fierce opponent, Hamid, not Kumush. A romantic letter written in response to a letter of silver's tender embarrassment and insidious jealousy reaches its owner with a very different look and thought and "The 26th of December, 1265 AH, will be a letter from Tashkent, [Abdulla Kadiri, Selected Works, Tashkent "Sharq", 2014. p]" which once again honored Altinbibi's reputation.

This letter was replaced by a second fake letter to a 5-6-word letter containing a cruel word, and was destroyed. Homid not only alters the contents of this Safari letter, as he says, "The robber takes care of himself every time," and sends a message to Paradise Auntie, who benefits himself. Mirzakarim kutidor, angered by the fact that this happened to his only daughter, had an impact on the desperate Otabek. Takedown of the box, which is greeted by the words "Do not stop at my door", Otabek guides her in the Margilan evening. Just as there is wisdom in everything, this home, which he visits as a stranger, provides a solution to all the problems associated with it. But before he could show himself, he had forced Otabek to hear how silly

it was to be "expelled" and "divorced." Otabek did not find his fault despite all the deliberations. There is wandering between Tashkent and Margilan. Until he was able to spend the night in the Khoja Maoz cemetery and be able to look at the problem, he would talk to the master Farpi in the House of Scientist and hear the scorn of Otabek (his own) until it became clear that this was the way to go. Now Otabek is thinking of how to respond to this terrible enemy, who has been poisoned by his past, defeats his enemies and ends the lives of fake letter-makers. To justify the dramatic changes in the plot of the work, his brother-in-law Mirzakarim wrote a letter to the boxer (the letters between the father-in-law and the groom are not displayed in other works) and Silver. The letter expresses her feelings and psychological state of events. Most importantly, it was appropriate to point out that the letters found in the composition were the basis for the typeface of the Otabek and Kumush characters before they were handed over to the Master, the Master.

Diplomatic letters found in section III of the novel also found their place in the story. They also feature the features of diplomatic letters that appear in them. For example, we see that the words they use are the highest examples of artistic style. "*Shah Haqan, horn of honor to the crown, to the noble of nobles ...*" As you can see in the composition of the work, it serves as a means of linking space in the form of the book: Diplomatic letters appearing in the "past days" and other works contain political correspondence. We can say that such political correspondence is the basis of diplomatic relations.

In Section III, along with political correspondence, there are also romantic letters. These letters reveal to the reader their inner experiences of the social changes in the lives of the heroes of the work and the psychological state of these changes. We can see this in the letter: "*Moonlight my wife, my housekeeper, Silver,*" and, "*The horrible truth of your love, shakes like a leaf, He would have gone astray ...*" "*... I felt an unexpected force in me, and I had the power to alternate between two and two hundred enemies ... my own source of strength. I knew very well that this source of change in me was a sleeping angel... You were!*" [Abdulla Kadiri, Selected Works, Tashkent, "Sharq", 2014, 212 pages]. In response to the above words found in Section II, the following letter from Silver quotes the following words: "*From the name of Zulaykho, Joseph, who was unstable in the trade, the greeting of Leyli, who had been in love with Majnun,*" "*... Unhappy like me, if you have a lot of confusion and frustration with me, you may have run away ...*" "*I'm always in danger. If I could just sit at your door with God, I would know my fat ...*" [Abdulla Kadiri, Selected Works, Tashkent, "Sharq", 2014, 239 pages] The letter describes the inner mood and inner feelings of the Father who received this



letter, which makes the reader feel like he is reading. Generally, each letter in the work describes heroes and social change in society, and has been used as a link between two spaces in the development of events from one space to another. In addition to the letters above, this chapter also contains a letter describing family relationships. This is a letter to Kumush's mother. In it, Kumush reports his condition in Tashkent. At the end of his letter, Otabek expressed his sorrow over the death of his grandmother, and if not worse, his family's affection for his mother-in-law and his intolerance with his partner and other friends. I wrote to Kumush. Tashkent, in the 1st bracket of 1269. ” In this we can see that Kumush had foreseen the tragic fate of his division, or that the writer made a small hint of his tragic fate. The letter below sums up Dad's fate. The letter was said to have been sent to Yusufbek Haji in 1277 from the Wing of Father Saint. “*Your son, Otabek, was with our neighbor. These two guys took the first place in our fight with the Russian over Almata. He was a heroic martyr and I buried two with my own hand. Will decide the fate of Otabek*”.

Thus, we can conclude that the romantic letters of Abdullah Kadiri in the "Past Days" will not only serve to convey the hero's mental state, but also enrich the hero's portrait.

The letters expressing family relationships in the work served to provide a clear picture of the relationship of the characters, while the writer was an important tool in creating a family image. He has also been able to incorporate the types of letters that are rare or not seen in the works. For example, a letter between kudos and a letter from a son-in-law.

All the letters of the century serve as the main link between polyphonic spaces. In particular, there are such places as Yusufbek Haji house, Mirzakarim kutidor house, Tashkent beks palace, Kokand khan's palace, Margilan station. In conclusion, it is noteworthy that the letters of Abdullah Kadiri in his book "The Past" serve not only to enrich the greatness of the soul, but also to give the reader the name of the work, the heroes of the work, and give the reader an artistic aesthetic pleasure.

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