“The Past Days” (Utgan Kunlar): Receptive Problems

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Abstract: In this article has been illuminated one of the famous novel which titled “The Past Days” (Utgan kunlar) by the Uzbek poet Abdulla Kadiiri's and its receptive problems by the helping scientific literatures. Besides, it gives more useful information about this interesting novel and it is necessary to develop a scientifically grounded view of each stage of our historical past with the participation of historians and ethnographers, and to ensure that the decorations and costumes in the visual materials presented to the public are rigorously developed.

Index terms: Abdulla Kadiiri, novel, portrays, receptive problems, The Past Days (Utgan kunlar), Uzbek literature, Uzbek national character.

1. INTRODUCTION

No intelligent Uzbek would ever have reason to believe that “The Past days” (Utgan kunlar) were the basis of what V. Belinsky [1], [503] called the “Eugene Onegin” novel “The Encyclopedia of Russian Life”. After all, it is difficult to find a second work that vividly portrays national life, the peculiarities of the Uzbek national character and the way of national consciousness. Only such a conclusion seems to be an axiom that no longer requires proof. “So what’s wrong with that?” Isn't it great if the greatness and national significance of the work is undeniably recognized?然而, there is a difference between heaven and earth between recognizing “The Past Days” (Utgan kunlar) as an encyclopedia of Uzbek life without having to read it excruciatingly. We have to admit that the great work of “The Past Days” (Utgan kunlar) is unanimously acknowledged, but the level of readability and readability is still quite good. This makes discussion of the causes of this case one of the most important and important issues facing literary criticism and, in particular, scholarship. About a century after the novel was written, the young writer returned to the seventy-year-old past and described it in his own language. So first of all it is necessary to determine what the novel language has allowed to revive the imagination of the first readers, that is to make grammatical interpretation [2], [73-75]. In thinking about it, “is it possible for today's reader to recreate the artistic reality of his work without difficulty? Does he know everything about the novel? Can the inner circle be able to convey subtle flashes of meaning in the image of different life situations?”. I found such questions of concern to me as well as asked students, colleagues, and literature enthusiasts. The answers are sure to give us a higher grade on this matter, that is, we are confident that all of us can understand the “The Past Days” (Utgan kunlar) without any difficulty. However, it is also true that tens of questions are raised in front of us as we read the novel. There was a sense of curiosity and a need to know during the course of study, but because of its common meaning, it is not persevered and then forgotten. In fact, unless we know the word, the thing, the phenomenon or the concept behind it, the artistic reality and the meaning embodied in it will undoubtedly become defective.

For example, in this regard, let's look at the beginning of the novel. Rahmat visited the caravanserai and wondered what he brought from Tashkent. Otatok's answer was, in short, “The Things That Wanted: Fabrics, Tablets and Something Bottles” Well, the “kettle” and the “boiler” are understandable, what is the “pepper advantage”? Interestingly, this phrase is found in various versions of the novel: The Revolution Magazine is presented in the form of “castle preference” (قلّة Preference), and the exact separation of parts here is in line with the old Uzbek script. In the 1925 edition, the “castle” and the “foot” seem to be one word from each other (قلّة Preference). Whereas, in the latter case (in the separation of the “favor” from the “race”), it is also based on the principle of the “Revolution”. In other words, there is a case of denial, followed by a rule, which leads to the assumption that this may have occurred for technical reasons.

2. METHODS

In the 1933 edition, it was given the form of “capsule preference” (“qalapaj ofzali”) in the form of the 1925 edition, and in the 1958 edition as the “cap of the cap”. For example, in the Selected Works by Khandamir Kadiiri, the compound is also described as a “cap of the cap,” but has been described under the page as “The Preference of the Swallow - a high-heeled rudder” [3], [9]. Well, let's just say that the comprehension of words that are not even familiar to today's reader is made more difficult by the different spelling. In addition, the “randal” [4] attribute in the commentary itself needs an explanation, and today's reader does not understand why, but most do not even try to understand it. If you are trying to understand, refer to the “Explanatory Dictionary of the Uzbek Language” and make sure that it is not included. Failing to do so, he continues to read, without a clear idea of what the story is about. Later, when he was first introduced to Kumushbibi, he read the words of the writer about him: “He wore a toilet that his father had recently brought to his little feet and went to his mother, who was mixed up in the kitchen” as if he himself were a despot. Later, Otatok, accompanied by the bridgroom, comes to a halt when he sees “the turban in the head of the mercury, the black coat worn over it, and the navy blue jacket, the blue trousers and the cap on the feet”. By the way, the 1958 edition was written in a blanket in the same place [5], [55]. Although the Explanatory Dictionary of the Uzbek language does not have the word “kalpoj”, the word “kala” is very briefly explained: The city, the fortress [5], [223]. However, in the dictionary it is close
to the word we are interested in. City-specific, “Sobir Abdullah’s story of Mawlavi Mirsiddiq’s story” illustrates this: “Focusing on the autumn, farmer’s market, I made five hundred pomegranate pearls and a hundred pieces of sand” [5], [226]. From the above, it seems more logical to say that the word “fortress” in Otabek’s words is used in the same sense. Accordingly, it is desirable that subsequent phrases in the novel should be written in the form of “toe boots” rather than “capsule”, as indeed Otabek brought Margilan with “cloth, toe shoes, and some boilers”. Well, this is one of the various goods that the merchant brought to the palace. However, if we do not know what the “castle” is, then we may not have the slightest idea of Kumush, who wore “castle”, and Otabek in the groom’s garment. Similarly, the imagination of the reader of the period when the novel was created by Kadiri with only one image seems too dim to the present reader - as if the film was originally filmed in black and white because of television malfunction. For example, the first pupil clearly described Mother, who was described as “a satin shirt, a white satin ruffle over her head, and a white doll”. The picture of the present reader is a little unclear. Because, for her, Mother Okob is no different from her dress shirt and guppi fabric – she’s a satin design. However, apart from the satin beds and apartments in the novel, “Odmi khan atlas guppy” on Mother Ophob, and “satin chapan”, which has been given to Azizbek centurions, here are a few things to mention:

1) Kumush “satin rag” on the first watch;
2) Kumush satin gown, chosen by the groom as he likes his “black satin with a yellow rose”;
3) Master Atlas of “Eight Ladies Atlas for Happines”, which was performed on the basis of a fasting excuse;
4) Uzbek mother wearing a “satin shirt” on “even when she is at home”;
5) “Atlas of khan and satin with Kumush”.

First and foremost, this is the universality of the satin, which is widely used in national life: it is used both in household and in men’s and women’s clothes, summer and winter wear. At the same time, it’s clear that satin is appropriate for every particular place: the silver atlas and the Uzbek mother’s shirt are different; Can a modern-day student of brightly dressed in satin rituals imagine these differences? We think no. Is it inevitable, then, that the color of the image in the novel is inferior? Another important detail is that Ofotoboyim mom sits on the other side of the table – “another dumping white duck”. By the way, I also understand that he is “throwing a big white kerchief over his head” [6], [55] and this is what I have seen in my childhood. I wish I could keep that, but there is a serious obstacle to it. And, as far as I know, there is more gauze on the gauze: “An old women’s tavern in Tashkent and its suburbs is called a white gauze scarf worn over the forehead.” If Mother and her mother and their mother were sitting in the middle of a wheelchair with satin beds on the bedside, that would be between a week and ten days following the “seventeenth day of the 1264 AH, the middle of February”. Given this, it is a matter of wondering whether it is too early to put a gauze scarf on the head. In order to get rid of this, I turn to the National Encyclopedia: “Dakana is a women’s scarf; It is usually made of black or white satin and serves to seal the difference between the hair and the hair. More middle-aged and older women wrap under a large (often white gauze) cloth. Some places (Fergana Valley) are called nectar and nectar”[7]. As you can see, my imagination was rather confused instead of illuminated. The preceding source says, “over the forehead” but “wraps it under the scarf,” which means that the forehead is the same. This is also reflected in the fact that Dakana is listed in some sources as “small types of scarves” [6], [30]. Well, if this is the case, and again in the Fergana Valley, dakan is called “pithy, curry,” then in mid-February, will Othob sit on the balcony of “throwing a white nectar” on his head? Perhaps this is not the case with a wise woman, and it would be strange to say, “Leave the napkin raw”. After all, it is hard to see how the scarf is discarded, and it is difficult to connect the “raw” to the “corrugated.” The definition in the “Explanatory Dictionary of the Uzbek Language” reinforces our appetite for the fact that these ideas are not in vain, and that the detail in Mother Ophob’s portrait may be somewhat different. A scarf worn by turkey-aged and old women (often from white gauze)”. The Uzbek mother was dressed as a woman attending a wedding, wearing a plain khan-atlas dress, white headdress on her head, and an eyelid. A. Kadiri, The Past Days. At first it was a small hawk-turban, and this small Khadija was tall and tall. Oybek, Navoi.” [5], [546].

3. RESULTS AND DISCUSSIONS
At first glance, a quote from “The Past Days” (Ugtan kunlar) illustrates the decor, with the above description beginning with “Tashkent and its surroundings,” with a white scarf on her head. But would it be necessary to say “retail”? Is it not enough just to say, “The white king’s head scarf”? In addition, the so-called “dock” has the meaning of “gauze”, but otherwise, as in the episode we are looking at, it is necessary to define “king duck”. Another thing is that while the Uzbek mother with the “white king dancer” was preparing to wait for the goddesses, Silver was also the “white king” in her head for the first time. That is, if the mother-in-law and the bride did not have different hats, would the writer call her the “white king dancer” and the other a “white king”? There weren’t. A. Kadyri, like Oybek, when referring to “retail”, is closer to the truth. Ethnographic sources also suggest that turban wrapping was more popular among middle-aged and elderly women by the middle of the 19th century [8], [34]. As we know in “The Past Days” (Ugtan kunlar) this is the time. From what has been said, there is a sense that the phrase “throw the duck raw” does not imply “wearing a turban in a half-wrap”. In our opinion, in this case, a half-wrapped turban is enough to protect the head from the cold, which means that it is not unusual for Mother Othob to sit on the porch in the middle of February, leaving the duck raw. Of course, given the diversity of sources, our views are also assumed to be in the assumption that they only increase diversity. It may seem to me that the problem is being overly exaggerated by someone, but the current reader is more likely to see the news of the guys “wearing chapan on the two corners of the gate, wearing long sleeves and earrings on their heads”. However, in addition to the aforementioned, the characters in the novel are also made of “kimchi”, “velvet”, “adras”, “Buhara’s flag-cloth”. Please note that for a complete recreation of the artistic reality described in the work, the reader, such as Azizbek’s “gold-plated necklace with
collars and skirts”, his right hand Rayimbek dodkhoh, or Josephus behind them. It is not hard to see just how important it is to make a “buttoned-up” robe, rather than a belt-strap on Bukhara. Obviously, the reader of the period was able to accurately visualize these fabrics and garments, that is, each character was vivid in his eyes. The present student’s imagination is far from being so specific, that is, his imagination, the novel’s fictional character, is dim. Another aspect is that the personality of the portrait detail is characteristic. A. Kadiri presents many of the characters in the novel, giving them a brief but very compact information about their clothes. For example, the goalkeeper said: “A Turkmen man wearing a sheepskin coat and a belt around his waist and a half-gas key on his belt”. This dress belongs to a simple man standing in the gateway guard, whose task is to open and close it. The coat on the shoulder is made of “ruflfed sheep’s skin”, the cheapest material, accordingly, made by hand-made cocoon, whose work does not leave the neighborhood. Her hips are not tied with a button or a belt around her waist – “a belt around the neck” emphasizes her status and material possibilities. Likewise, the “Turkmen pop” on the head is also a handy, locally-made leather, probably of the same coat itself, as it is unlikely to order from the Khiva khanate. In short, the character is dressed to the best of his ability, given his mission - to stay at the ring gate in the winter frost. Or see the apparent separation of Yusufbek Haji among the Azizbek pilgrims circulating in the ranks of Tashkent’s defenders: “On top of Bukhara’s colored flag cloth, she wrapped a cloak over her belt, wrapped a large turban on her head and a saddle with a whip”. These details are more characteristic of a man than a prince and confirm what was said about him at a meeting in the court of Otabek Ziyah. The outfit is unique to those who are dull and uninterested in the world. At the same time, Rayodbek, a stronghold of Tashkent’s defenders, described the head of the dodo: “wearing a blue cloth on a blue towel, swinging to the right of a silver belt, and wearing a bandage”. As we have seen, Rayimbek is dressed in a luxurious, easy-to-fight style, not to mention his brother (let’s talk about it below): first of all, unlike a navy blue, silk, or silk silk garment; the crown is firmly on the head. The dress is described as a business man, not a luxury, but a necessity. The same style applies to Muslimkul, who said: “A belt with a belt on a purse, a simple sword, and a white cap”. Although Muslim is known as a tyrant, it is also acknowledged that he put much effort into the development of the khanate, his dress being of a similar nature. Specifically, the “simple sword strap” indicates that the sword is not a luxury or a luxury for him, and that he is ready to be killed if necessary. By the way, the current reader has a better idea of the royal Koreans or the Turks in the Caliphate than the ancestors of the khanate. Whereas in the khan’s service, the clothes also were appropriate for each rank. For example, the novel depicts the mid-19th Century soldiers’ uniform - a short jacket, red trousers, knee boots, and Rayimbek daddy’s head, but still wearing a blue jacket from knee to knee, there were four horsemen in each row, with a red sword and a white belt with a belt and a sword to the right. Later, we will meet the soldiers, who are trained in swordsmanship at the Hudaiabarkhon hill. It is worth noting one important point in the description of the soldiers’ uniforms: at the beginning they say “Raímíbek is as populous as Dodkhoh’s head, but with a red velvet top”. Rayimbek has a lot in common with Dodkhoh and Muslimkul: they both have a cap on their heads and their outerwear is comfortable for military work: one in a navy bag and one in a patch. That is, on the one hand, the commanders’ pops are similar to those of the soldiers (general in military uniform), and on the other, they have a visible difference (indicating the status of the military). Similarly, the outer garments of the soldiers and the dodhaha are made of the same cloth - blue velvet. This, in our view, indicates that military uniforms were designed, sewn and worn according to a certain order. It is known that the Khan’s regular army had his own uniforms, which, unfortunately, many people would not even consider. However, a clear view of the reader is important not only in terms of reading “Utgan kunlar” (The Past Days” but also in understanding the history. It is necessary for the reader to create a visual image of the masses, including the processing and popularization of photographs using “Utgan kunlar” (The Past Days) and other sources, especially for historical films, with ethnographic documentary suits. By the way, in addition to the soldiers and the “barrister” in the head of Dodkhoh, there are several other hats mentioned in the novel, just to mention:

1) “a beard in a purple dress and a turban of mercury ...”
2) “the king of the mercury king wears a turban” (Khudoyar Khan);
3) “A Turkmen man with a populist”;
4) “put on an old cape ...” (Pumpkin Devon);
5) “the cap on the head of the guy under the ankle” (Sodiq);
6) “two young men who put ear on their heads”;
7) “Tashkent defenders of turban, cap and populace”;
8) “a turban with a bride left unattended” (Uzbekoyim).

Most of today’s readers do not have a vivid impression that these hats, such as “telpack”, “hood”, “popcock”, “headphones” are distinctive with their specific cuts and details. Therefore, it is obvious that they cannot be seen in the process of reading. this naturally prevents the imagination of a full artistic image. By the way, the novel’s first readers and present-day readers differ greatly in their ability to recreate the artistic reality of the work. This is a recessive problem that we still have to deal with. We believe that the roots of this problem must be sought from the gaps in our cultural and educational life. It is true that since independence, attention to the study of history has grown immensely. However, it is not a secret that, given the education system, there is less emphasis on the historical aspect of teaching national culture, national lifestyles, while focusing on more historical events and individuals. Secondly, it has not yet become a rigid rule to portray important details such as lifestyle, clothes, and traditions that are portrayed in historical and contemporary film and television production. Films, various shows about the historical past are displayed as far as the authors know and cost estimates allow. For example, the movie “Utgan kunlar” (The Past Days), filmed in 1997, does not have any of the soldiers following Azizbek in the novel “Four Riders in a row”. No, it’s not wrong to blame the filmmakers. To understand this, there is enough arithmetic knowledge in our bodies: at least ten of the ranks of the cavalry, each
with four cavalry, must be dressed for at least forty people, which is a small expense. As we have seen above, the Khan's army consisted of a simple army officer and a commander of thousands. In the film, the Muslim commander is wearing a watermelon headphones that results in the novel being completely lost. Or, if the writer Yusufbek Haji insists on a gentle dress, the pilgrim who is called to Azizbek in the film will be in the morning with a gorgeous flower on his back and back. However, Yusufbek had to spend the night in fear of his son's suffering and his inability to save him. Moreover, I do not know how I can not believe that Yusufbek Haji, who lived in anxiety of the country, would prefer to wear a champagne while the city was living in a very difficult time. In short, the underestimation of clothing can undermine both artistic and historical reality, and anachronism.

4. CONCLUSION
After all these words, the question “Well, what to do?” Comes to mind. First and foremost, in connection with “Utgan kunlar” (The Past Days). The only solution to the current situation in the novel is to provide a detailed explanation of their place, as described above, so that the reader can visualize them. Of course, the comments should be made by ethnographers who specialize in the history of Uzbek national costumes. If illustrations are also used in the footnotes to the names of the dresses, they will be the best light upon the light. The same detailed explanations should also be given to other details (buildings, objects, habits, etc.) depicted in the novel. After all, the ideas we give in the head example of clothing also apply to them. In short, the “Utgan kunlar” (The Past Days) will need to be printed in large circulation, with such comments and comments. It may be that the “Utgan kunlar” (The Past Days) is launching a series of such publications, because they are in great demand now. If you have noticed, this means that the School Library series, once published by the Russians, is being improved to the extent that it is relevant today. The second important area to address is the visual product of a historical theme that is publicly available. Given the extent and speed of visual information dissemination, it is easy to imagine how important this direction is. In our view, first of all, it is necessary to develop a scientifically grounded view of each stage of our historical past with the participation of historians and ethnographers, and to ensure that the decorations and costumes in the visual materials presented to the public are rigorously developed. This way, if the reader can create a vivid, detailed picture of our history, the effects of reading the historical works will undoubtedly increase.

REFERENCES:
[4] Rand is a multicolored ribbon that is attached to the bottom of the shoe's base; functionally as a decoration.