

Features of the composition of the novels "Intibah" (*The Awakening*) and "O'tkan Kunlar" (*Days Gone By*).

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Abstract

In this article, the compositional features of Namik Kemal's "Intibah" (*The Awakening*) and Abdulla Qadiri's "O'tkan kunlar" (*Days Gone By*) novels, which are examples of the first novel genre of Turkish and Uzbek literature, are highlighted.

Keywords: novel, "Intibah" (*The Awakening*), "O'tkan kunlar" (*Days Gone By*), composition, folk story, portrait, landscape, epigraph

If the period between the years of writing Namik Kemal's "Intibah" (*The Awakening*) and Abdulla Qadiri's "O'tkan kunlar" (*Days Gone By*) novels is almost 50 years, the reason for their creation, conditions and worldview of writers also show differences. Despite the fact that both works have different characteristics that determine their essence, there are aspects that share them, commonality, which subjugates both novels to a single system. For example, although they differ sharply in style and composition, their ideological aspect, theme and content (plot) are mutually common, that is, in both, the lives of lovers, their spiritual world, dreams and aspirations, worries and difficulties; and in the shadow of the above-mentioned aspects, the sadness of the nation and the Motherland is expressed. Secondly, the commonality of the task in expressing reality is of particular importance. Also, two works created in the same genre are interrelated with the commonality of the artistic-descriptive system: the compositional identity, symbols and symbols, and the skill of character creation are also a certain system. Such a system of artistic art, which is in constant development, vividly expresses the characteristics of the history, culture, life and language of the people, national identity.

The novels of Namik Kemall and Qadiri, which are the basis of our research, have certain structural commonalities. First of all, both works are written on the same topic. Their main theme is – love in the main plan; and nationalism in the background. Secondly, there are similarities in the appearance of the characters and the characters surrounding them, as well as in the social and household environment. Thirdly, the final fate of the characters of both novels is the same, that is, it ends in death. Finally, both works alternate with the introduction, the main event system, and the conclusion.

However, the works have more differences in relation to their common aspects. These differences are also related to compositions. First of all, there is a difference in the introductions of the works: Namik Kemal wrote a 6-page introduction (önsöz) before the novel, while Qadiri was limited to a half-page introduction ("Yozguchidan").

while expressing his views on the work of art, he compares its structure to the structure of the human body: "In any work of nature, from its lowest, smallest element – mineral to the highest organism to man – there is no deficiency or excess in all of these, maybe even any organ that is not visible to the naked eye, any vein, necessary and in its place. Similarly, there should be nothing unfinished or defective or excessive in works of art; every character, every image must be necessary and in its place"¹.

From this point of view, if we approach "Intibah" (*The Awakening*), we can see that Namik Kemal treated every small detail artistically, followed a certain standard in placing parts, grouping participating persons, creating life scenes. The novel consists of a total of 22 chapters, and the writer quotes the stanzas that reflect the content expressed in them at the beginning of all seasons of the novel in the form of an epigraph. Some of these verses are taken from Devonian literature, some are related to representatives of Persian literature, and another part is written by the author himself:

Der-vakt-i civani zi muhabbet çi hicabest

¹ Белинский В.Г. Полное собрание сочинений, Том 3. - С. 200.

Bes tavr-ı aceb lazım-ı eyyam-ı şebabest.²

Or

Şane ger kakülünün bir teline verse zarar
Çub-i şimşad biten yerleri suzan ederim.³

And or:

Ko feryad eylesin gülşende bülbül çak çak olsun
O gül-ruhsar ile sağar bedest-i işretim şimdi.⁴

“Days Gone By” consists of 3 sections, the total number of seasons is 57 (23+17+17), each numbered and titled. These titles also represent a summary of the season to which they belong. Heading each chapter of the works was also widely used in the genres developed before the novel. But the need to name the seasons seems to have come to the writer's mind relatively later. The six seasons of "Days Gone By" given in the journal are not specifically named. Only the sequence of plot events is numbered. From the seventh season, they are named: 7. *Majburiyat (Obligation)*. 8. *Қутлуғ бўлсун (Congratulations)*. 9. *Икки ёқда (on both sides)*. 10. *Тўй — қизлар мажлиси (Wedding - girls' meeting)*. 11. *Қутилмаган иш (Unexpected work)*...⁵

Both creators worked on a traditional theme in their novels, but expressed their time through this old theme, first of all, they meant real living individuals, procedures in “action”, interpersonal relationships.

There is no literature on a global scale that is not influenced to a certain extent by folk oral creativity or classical examples. This influence is multifaceted, and if it is less visible in the works of some artists, the works of others will be ingrained in their blood. There is also a group of creators who take the plot of their works directly from the people and polish it in accordance with their artistic goals. Folk books have been an inexhaustible source of inspiration for poets as an integral part of the epic. The creators reworked the ready-made plot and adventure of heroes in folk art in their creative laboratories, made some changes to them due to the demands and needs of the historical conditions, artistically polished them, and created examples of written literature. Thus, original works of art, which embody the characteristics of written literature with folklore, appeared and became popular books.

In Ottoman literature, masnavis are cited as a volume and technical novel and an alternative to modern stories, but first of all, it is fundamentally different from the novel in terms of its poetic work⁶. For this reason, the creators of the Tanzimat period, who emphasized that masnavis cannot express the reality of life and human psychology in a novel way, tried to make up for this shortcoming. In the words of Namik Kemal, the purpose of the “novel is to describe the event as much as possible in various details related to morality and habit and emotion and probability”⁷. Writers of this period come to Tanzimat and take on the task of “otameros”, which is to express the changing way of life and people, and to prepare students for such a life. That is, the changing of literary aesthetics tries to convey to the people what the literature of the new era will be like through the novel genre. In this way, although the writers try to move away from the devan style, it is clearly visible in the novels that they could not do it fully.

“İntibah” (*The Awakening*) as mentioned above, begins with the image of spring, which is directly related to the spring hymn in the qasida genre, which is a “aesthetic heritage” to the literature of the period⁸. It consists of an explanation of the verse presented in the first season, which talks about the beauty of spring and the elements of this beauty (chaman, rose, tulip, nightingale). After interpreting these elements, which are widely

² Kemal N. İntibah. – İ.: İnkılap Kitabevi, 2010 – S. 10. Форсча байт Ҳофиз Шерозийга оид бўлиб, маъноси: Ёшлик чоғида ишқдан уялишга на ҳожат, Ёшликда инсон ўзини шундоқ ажиб тутиши ҳам керак.

³ Kemal N. İntibah. – İ.: İnkılap Kitabevi, 2010 – S. 35. Муаллифга тегишли байт, маъноси: Агар тарок сочингинг бир толасига зарар бергудек бўлса, шамшод дарахти ўсадиган жамики ерларга ўт қўяман.

⁴ Kemal N. İntibah. – İ.: İnkılap Kitabevi, 2010 – S. 55. Шайх Ғолибдан, маъноси: Қўявер, булбул гул боғида фарёд уриб ўзини парчаласин, Мен шу онда гул ёноқли ёрим билан май ичмоқдаман.

⁵ Каримов Б. “Ўткан кунлар”га қайтиб.../ Ўзбекистон адабиёти ва санъати. 2013 йил. № 16.

⁶ OKAY O. Tanzimat Edebiyatı/ Yeni Türk Edebiyatı Ders Notları. Atatürk Üniversitesi Fen-Edebiyat Fakültesi Yayınları. Erzurum 1990. B. 15.

⁷ YETİŞ K. Nâmik Kemal'in Türk Dili ve Edebiyatı Üzerine Görüşleri ve Yazıları. Alfa Yayınları. İstanbul 1996. B. 349.

⁸ İlhan N. Yeninin içinde eski: Tanzimat dönemi romanlarına divan şiirinin yansımaları./ Turkish Studies. “ 7/4. Ankara 2012. B. 2010.

used in Devan's poetry, in a classical style, the author cites the idea he wants to express. He tries to express the conflict between his fantasy world and Devan poetry:

“Doğu’ya özgü hayallerle fazla haşır neşir olmaktan mıdır, nedir, ben gülden söz ettikçe bülbülü bir türlü unutamam. Gerçi güle aşık olmadığını bilirim. Fakat zavallı kuşun sevdalı hallerine bakılırsa o ufacık gönlünde ne büyük bir aşkın izi hissedilir.

O aşk da varsa kendi özgürlüğüdür, tutulup da kafese hapsedilince şakıması şöyle dursun, çoğu zaman yaşaması bile mümkün alamıyor”⁹.

(“I don't know if I'm too attached to oriental fantasies, for some reason I can't forget the nightingale when I talk about flowers. However, I know that the nightingale is not in love with the flower. But if you look at the trading situation of the poor bird, you can see how many traces of great love there are in this tiny heart.

And this love is the love of one's freedom. If a nightingale is caught and put in a cage, let alone singing, in many cases it becomes impossible to live.”).

With the above words, Namik Kemal on the one hand criticizes the concept of "flower and nightingale", on the other hand, he points out that he is a representative of a culture that recognizes the "truth" of flowers and nightingales and is completely closed to news. Connecting the nightingale's lament with the dream of freedom, he tries to reflect the issue of freedom in his many poems in the novel. This was a product of his "new, fed by the old" literary views.

We can see that the writer, who was not completely separated from the traditions of Devonian poetry, used such elements in the description of the female characters in the novel. For example, the author describes the image of Mohpaykar, a negative character who is a symbol of the process of westernization:

“... Üstat elinden çıkma putlardan düzgün yapılı, siyaha dönük samur gibi saçlı, incerek düz kaşlı, noktalı yeşil gözlü, siyah ve uzun kirpikli, hafif sarı üzerine dalgalı koyu al yanaklı, irice çekme burunlu, ufak ağızlı, şehvetinin şiddetini gösterir biçimde ateş gibi kırmızı kalınca dudaklı, her karşısına geleni kucaklayacak gibi yürüyen, insanın kalbine girecek gibi dikkatle bakan bir afet duruyor”¹⁰.

(The figure is more beautiful than the one that came out of the hand of the master, with almost black sable hair, thin, straight eyebrows, dot green eyes, black and long eyelashes, a wave poured over a slight yellowness - ruddy cheeks, a large, beautiful nose, a small mouth, red as fire to show the intensity of her lust. with thick lips, who walks as if he wants to hug everyone he meets, and cares with attention as if he can get into a person's heart - there was a disaster).

The writer compares Ali Bey's first night with his lover, Mohpaykar, to a "love meeting" in Devan poetry and "decorates" it directly with poetry, music and alcohol (may). The two drink may, read poetry, and please each other; this season ended with the lovers going out to the garden and continuing their romance in the heart of nature. These enumerated elements fully correspond to Walter G. Andrews' description: "A court of love gathers to eat and drink, to talk, to sing and listen to poetry and songs." Typical elements of such a meeting include may, selected sweets (snacks, sweets), soki, mistress, musician, friend, candles, spices and aromas. The garden illuminated by the spring moon is chosen as the most suitable place for the meeting¹¹.

In conclusion, it can be said that the influence of folklore and Devan literature is clearly visible in the composition of both novels. These effects can be clearly observed through epigraphs, introductory events, landscape and portrait images in the works. However, Namik Kemal and Qadiri were able to successfully present the Turkish and Uzbek literary traditions to readers in an updated format, in a unique style, and most importantly, in a new genre for their time.

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⁹ Namik Kemal. İntibah: Sergüzeşt-i Ali Bey. Türkiye İş Bankası Kültür Yayınları. İstanbul 2018. S. 2.

¹⁰ Namik Kemal. İntibah: Sergüzeşt-i Ali Bey. Türkiye İş Bankası Kültür Yayınları. İstanbul 2018. S. 23

¹¹ ANDREWS, Walter G. Şiirin Sesi, Toplumun Şarkısıİletişim Yayınları. İstanbul 2009. S. 178.

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