

The Use of Landscape Description in Abdulla Qodiriy's Novel "By Gone Days"

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Received: 23 March 2025; **Accepted:** 19 April 2025; **Published:** 21 May 2025

Abstract: This article examines the artistic function and role of landscape descriptions in Abdulla Kodiriy's novel *Bygone Days*, one of the first examples of Uzbek national prose. Through an analysis of natural imagery and environmental descriptions, the study reveals how the author uses landscape as a narrative device to reflect characters' emotions, national identity, and historical context. The research highlights the significance of landscape imagery in shaping the aesthetic structure and ideological content of the novel.

Keywords: Abdulla Kodiriy, *Bygone Days*, landscape description, literary analysis, national prose, artistic imagery.

Introduction: The rise of modern Uzbek prose in the early 20th century is inseparable from the name of Abdulla Qodiriy. His novel *Bygone Days* not only laid the foundation of Uzbek realist literature but also demonstrated a masterful use of artistic imagery. Among these, the description of landscape plays an essential role, both as a background element and as a means of deepening character psychology and narrative atmosphere. This study aims to analyze the specific functions of landscape description within the novel and to demonstrate its significance in reflecting the national spirit and the socio-political circumstances of the period. In *O'tkan kunlar (Days Gone By)*, Abdulla Qodiriy masterfully employs landscape descriptions not only as a setting but also as a medium to express his social, moral, and philosophical viewpoints. The natural environment in the novel frequently mirrors the psychological states of the characters and serves as a commentary on the socio-political conditions of 19th-century Turkestan. This technique aligns with the traditions of classical Eastern literature, where nature often functions symbolically, yet Qodiriy adapts it to modern realist narrative frameworks

METHOD

This study employs a qualitative literary analysis method, focusing on the English translation of Abdulla Qodiriy's *Bygone Days* by Mark Reese. The analysis

centers on identifying and interpreting instances of landscape descriptions within the novel, examining how these depictions contribute to character development, thematic expression, and the socio-political commentary embedded in the narrative. Close reading, hermeneutic analysis, and contextual interpretation methods are applied, while comparative references to literary theories by M. Bakhtin, A. Veselovskiy, and Uzbek literary critics are used to substantiate interpretations.

RESULTS

The analysis of *Bygone Days* reveals that Qodiriy utilizes landscape descriptions as integral narrative elements. Key examples include:

1. In a scene where Otabek and Kumush meet randomly near a ditch, the calm natural environment reflects their feelings: "The water of a whispering stream, a beautiful young man sitting next to a ditch, runs into the House of a silvery seer and a pig, who came out of the house by chance"
2. As Otabek travels through Tashkent's outskirts, the barren orchards and skeletal trees reflect socio-political decay:
"The once-thriving orchards now stood barren, their branches skeletal against the grey sky, a silent testament to the neglect and turmoil."
3. Before Kumush's death, storm imagery foreshadows tragedy:

“Dark clouds gathered overhead, and a cold wind swept through the streets, as if nature itself mourned the sorrow that was to come.”

These vivid images align with Bakhtin’s concept of chronotope, where time and space reflect emotional and ideological dimensions in the narrative.

4. In the novel “Days Gone By” by Abdullah Qadiri, the author’s inner experiences, feelings are described through the landscape. Landscape is an image of nature as well as a means of depicting the spirit of the hero. Changes in the life of Otabek and Silver also affected their mood and actions. Their depression is given by the image of nature.

5. Qodiriy’s depiction of spring landscapes often symbolizes hope, renewal, and the yearning for a better future, reflecting the author’s progressive ideas regarding societal reform and enlightenment. Conversely, desolate and barren scenes are typically associated with moral decay, oppression, and the stagnation of feudal society. Through such dichotomous imagery, Qodiriy implicitly critiques the existing social order and advocates for change.

Scholars such as H. Boltaboev (1999) and Sh. Sirojiddinov (2004) have noted that Qodiriy’s use of landscape functions as a psychological and ideological device, subtly conveying the author’s perspective on the consequences of tyranny and ignorance. Moreover, landscape descriptions in *O’tkan kunlar* (Days Gone By) often foreshadow key narrative events or underscore the emotional experiences of characters, making the natural world an active participant in the storytelling process.

CONCLUSION

The study demonstrates that Abdulla Qodiriy’s *Bygone Days* employs landscape imagery not merely as a decorative feature but as a sophisticated narrative instrument. Through symbolic and emotional uses of natural imagery, Qodiriy crafts a literary environment that deepens character portrayal and reflects broader social realities. The research confirms that landscape description in early Uzbek prose played a crucial role in conveying national and emotional messages. Qodiriy’s landscapes transcend mere aesthetic function; they embody a rich semantic load, reflecting the author’s views on national identity, social justice, and cultural awakening within a decaying feudal context. This layered use of nature imagery represents a significant contribution to the development of modern Uzbek prose and its capacity for socio-political commentary through artistic means.

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