



## The Reflection of Family Relations in the Novel of A. Chulpan “Kecha Va Kunduz”



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### Article history:

Submitted: 27 March 2021

Revised: 18 April 2021

Accepted: 5 May 2021

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### Keywords:

*couple relationships;*

*fiction;*

*realistic literature;*

*Uzbek women features;*

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### Abstract

The present article analyzes the relationship of the couple and the role of women in couple relations in the early twentieth century by using the heroes of the great Uzbek novel “Kecha va Kunduz”, created by A. Chulpan. The images of women of three different ages in the novel were used in the analysis. Zebi is a young Uzbek woman, Miryokub's wife is a middle-aged Uzbek woman, and Kurbanbibi is an older Uzbek woman and their characteristics and commonalities are shown. Their sense of childbearing is glorified.

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## 1 Introduction

“Kecha va Kunduz”, belonging to one of the eternal works, by Chulpan, son of Abdulhamid Sulaymon, is a work that has a special role in the history of Uzbek novels. It is also a masterpiece of realistic literature with its naturalness, sincerity and expressiveness, depth of content and bright depiction of people's lives in all its colors. Because the nature of realistic creativity is such that the artist does not simply describe reality or tell a completely neutral story about it. The realist artist considers that the primary goal of creation is to know the reality he is describing, to express his attitude to it (Quronov: 2004, p. 286). Russian critic V.G. Belinskiy wrote about it that, “*Нам мало наслаждаться – ну хотим знать: без знания для нас нет наслаждения*” (Belinskiy: 1955, p. 272). The critic's words apply to both the creative writer and the reader. A good reader can truly enjoy not only the intensity of the events described in the novel, but also the meaning he expresses, the truth he wants to convey through that meaning. “Kecha va Kunduz” by A. Chulpan, is one of the great novels that can give the reader such pleasure.

The novel depicts the life of the Uzbek people in the early twentieth century, in which the author describes the environment of that period: It describes the illiteracy of people, women without the rights and freedoms, as well as the unique qualities, traditions and values of the Uzbek people, and the relationship between people (Gerlai, 2002; Oatley, 2008). In this article, we use the protagonists to analyze the couple's relationship in Uzbek families in the early twentieth century.

## 2 The Main Part

Although Professor M.Kushjanov found that the role of the single image that connects all parts and images of the novel from the beginning to the end is much weaker (Kushjanov: 1992; Gilmore, 1998; Oatley, 2016), the view at the main hero of novel, Zebi has a predominant position in the opinion of R.Otaev and O.Sharaffiddinov (Otaev: 1989, p. 79), (Sharaffiddinov: 1991, p. 64). In our opinion, Zebi as the protagonist of the novel is an image of Uzbek women that combines distinctive qualities. If we look at the couple's relationship between Zebi and Akbarali, we will witness it again.

*"- Tur, hay! – dedi Zebiga.*

*Zebi yotgan joyidan turib, fonarni balandlatdi.*

*- Dasturxonni yoz! Yegulik narsang bormi?*

*- Ha, kosada osh bor.*

*- Ber buyoqqa*

*Zebi erining mast ekanligini bilsa-da, uning ovozidagi bu g'ayritabiiy qo'rslik va qattqlikka hayron bo'ldi, boshini ko'tarib, unga tikildi, "o'zimi, boshqami?" deganday...*

*- Nimaga menga qaraysan? Yo mastmisan, sintaloq? – dedi mingboshi.*

*Zebi indamasdan dasturxonni yoyib oshni qo'ydi." (Chulpan: 2013, pp. 294-295).*

In this passage as a form of dialogue, the author portrays a number of qualities characteristic to Uzbek women in the image of Zebi. The first of them is Zebi's obedience to her husband in couple relationships as Uzbek women and her unconditional obedience to her husband. After the arrival of Akbarali, Zebi immediately got up and began to carry out his orders. It was the first time that Akbarali had treated to her so harshly after the wedding. Zebi was surprised and raised her head, stared at him. When a man speaks, woman bows her head and lowers her eyes to show her respect for her husband. It was disrespectful and impoliteness to look a man in the face and look straight into his eyes. Although Zebi was a fifteen-year-old woman, she was well aware of this Islamic law. He stared at him in amazement, not out of disrespect. But her husband, Akbarali, told her, “- *Nimaga menga qaraysan? Yo mastmisan, sintaloq?* ” he scolded her unjustly. Even then, Zebi did not say a word, did not protest, on the contrary opened the tablecloth and continued her work. The fact that Zebi did not speak to her husband and did not object him demonstrates once again that she is an unassertive, shy and sober those are typical to Uzbek women.

Now, let's look at the court case, which is the culmination point of the work. Zebi had been in a state of numbness since that poisoning incident. Her brain seemed to be paralyzed (History of Uzbek literature of the XX century: 1999, p. 190). She looked at the whole interrogation, the investigation, the guard, the court and the legislators with a strange indifference - like a lifeless woman. She didn't even think about defending herself or saying anything. She just correctly answered the given questions. After a long question and answer session, the chairman of the court concluded that, "- Demak, eringizni o'zingiz o'ldirdingiz?" (Chulpan: 2013, p. 307). Zebi responded harder and longer.

"- Yo'-o'q!.. O'libmanni o'z erimni o'ldirib? Voy, o'laqolay, men shunaqa dermidim?" (Chulpan: 2013, p. 307). In this answer, Zebi's naturalness and innocence are obvious. She considered Akbarali to be her legal husband. Not just his words, but his every wish is the law for Zebi. Although Zebi did not marry to Akbarali voluntarily, she is always ready to please him and to fulfill any of his wishes. And she considers it both a duty and a debt of a woman. She doesn't even think about killing her husband. But the presiding judge does not understand this law of Islamic legislation and Zebi does not understand the court case. They speak in two different languages. Zebi came to the house of Akbarali, which is colder than the cold involuntary environment in which she grew up. Even then, she will not rebel - she will accept her fate. But now she can't even imagine that she is going to a colder place, Siberia. The author skillfully and naturally described such a clash of two worldviews. We see Zebi in the image of a girl who has not yet reached puberty, who considers herself a woman and takes on such a responsibility. Zebi's behavior shows not only her devotion as Uzbek women, but also her deep sense of responsibility. Another manifestation of Uzbek loyalty in the couple's relationship can be seen in one of the episodic characters, the wife of Miryokub.

*"-Nimaga yig'laysan? – dedi Miryoqub.*

*- Shahardan bugun keldingiz. Endi ikki oyga ketaman, deysiz... Yosh-yosh bolalaringiz bo'lmasa ham mayliydi...*

*- Bolalaringa yetarli pul qoldirdim. Baqqolga tayinlab qo'ydim, nima desang berib turadi. Ikki oy uzoqmi? Lahzada o'tadi-ketadi." (Chulpan: 2013, p. 200).*

From the relationship between Miryokub and his wife, we can see the Uzbek woman how she is loyal and submissive to her husband. From what she cannot say until the end, she knows that her husband is betraying her and leaving her family, however she can't tell it to him. He does not reveal the truths he sees. She swallows her husband's betrayal for the sake of her children. She only relieves her pain through tears and she cries only in tears. She begs him not to leave her, but when Miryokub does not agree, she does not force him.

*"- Gugurt ber. Mehmonxonaning chirog'ini yoqay.*

*- Men sizga ana u so'riga joy qilib qo'ydim. Ketadigan kuningiz bolalaringiz bilan birga yoting endi.*

*- Sen o'zing bilasanki, men ichkarida yotolmayman." (Chulpan: 2013, p. 200).*

This short passage shows how much a woman needs love and how she expects salvation from her husband. Miryokub does not respond appropriately to this love. Even then, she does not seek affection from the outside, does not resent her husband, but instead tries to fulfill his desires. Although his wife knows all about her husband's actions, she does not betray him like some other women (Poshshakhan, Sultankhan) and does not even think about it. She lives for her family and is ready to give her life for her children. She is a real image of Uzbek woman, an Uzbek mother.

*"-Qachon uyg'otay? Yo'lga nimalarni tugib qo'yay? – deb so'radi xotin xo'rlikdan ovozi tutilgan holda .*

*- Hech narsa kerak emas. O'zim uyg'onaman.*

*O'rta eshik juda ohistalik bilan yopildi. So'ngra yana o'shanday ohistalik bilan zanjir solindi. Undan keyin, ayvonchaga yetib qolgan Miryoqubning quloqlariga yana o'sha tomondan ho'ngrab yig'lagan bir ovoz eshitildi..." (Chulpan: 2013, pp. 200-201).*

The woman felt a fire inside. She could not find the strength to put out the fire in her heart. Even then, she behaved: she asked her husband what he needed for the trip. Although she heard a cold response from her husband, she was not angry. She closed the door softly and slowly, put the chain again with the same gentleness. However, she could

not dictate to her heart and she could not hold back her tears. She could not present this situation to anyone, not even her husband. She did not tell her pain to anyone. Unable to comprehend her guilt, she wept bitterly. She swallowed her grief. But she did not have enough strength to hold back the tears...

If we see a young Uzbek woman in Zebi, a middle-aged Uzbek woman in Miryokub's wife, we can see an older aged Uzbek woman in the image of Qurbanbibi. The young Uzbek woman is simple, flawless and sincere. She is obedient to her husband and she considers it both her duty and her debt to obey her husband's every word and fulfill every wish. And when she is a middle aged, she lives for her children. She endures all the hardships of life for her children and parents. She completely forgets her life. And as she gets older, she will experience a much more bitter-sweeter part of life. She gets know the personality, viewpoints and subtleties of those around her, especially her husband and can even find ways to influence him. We can witness this again in the following conversation between Razzaq Sufi and Qurbanbibi.

*" Sukut uzoqqa cho 'zilgandan keyin Qurbonbibi endi bu safar jiddiy bir chehra bilan:  
- Nimaga indamaysiz? Xo'p deng! Katta odam, uyat bo'ladi. Bir yaxshi xotinlari, bir otincha qizlari borki... O'zlarini bo'lsa, o'zingiz bilasiz, - dedi.  
So'fi negadir:  
- Bilaman, Fitna, bilaman! – deb qo'yib, yana jim bo'ldi.  
Endi Qurbonbibi yana ham jiddiylashdi:  
- Bo'lmasa, "yo'q" deng. Saltanatxonga javob beray, ketsin! Azonda kelgan edi.  
Shundan so'ng so'fining tili aylandi:  
- Shoshma, Fitna, "yo'q", dema, mayli, bora qolsin..." (Chulpan: 2013, p. 21).*

We know that Zebi's father, Razzaq Sufi, was a stingy man who did not work hard, made a living out of greed and greediness, laughed as hard as a sick man laughed and did not see women-girls as a human being. He is a prisoner for the chief house girl and his wife. He, himself is a blind and deaf guard of this prison. The author even describes him as *"Bu odam, jadidnamo bir hamshaharining deganidek, ko'rgazmaga qo'yilaturgan antiqa mahluqlardan edi."* (Chulpan: 2013, p. 9). In a society where rights are violated, it is not easy for Qurbanbibi to live in the same house with such a heavy and rude person, of course. However, she accepted her destiny and created her own principles of life. She is a strong, intelligent Uzbek woman. She even knows well the subtleties of a person like Razzaq Sufi and can influence him. The Sufi, who does not like to open his mouth in front of his women-girls, his wife sometimes makes him to talk. We see this in the passage above.

Zebi's friend, Saltanat comes with the intention of taking Zebi to Enakhan's house. Her mother, Qurbanbibi knows that the Sufi will never agree to this and in order to get permission to Zebi, she creates a lie about Khalfa Eshan. She describes Khalfa Eshan, invented by her and his family as natural. However, Razzaq Sufi is not interested in both Eshan's good wife and beautiful daughter. The whole point is that he is Khalfa Eshan. Qurbanbibi knows this very well and therefore speaks firmly without fear. Zebi also admitted to this in the play and said that: *" Eshon, desangiz, otam o'lganini ham bilmaydi... Xudo muni eshonlar uchun yaratgan. "* (Chulpan: 2013, p. 21).

Nevertheless, Qurbanbibi's motherly feelings and love for her child blinded her eyes and she had no idea that this little lie would lead to the bitter fate of her only, beloved daughter Zebi... Anyway, she is the epitome of a child-rearing Uzbek mother.

The oriental virtue that unites Zebi, Miryokub's wife and Qurbanbibi at all ages and does not leave them as they get older, is their obedience to their husbands, their respect for their husbands, their ability to do nothing without their husband's permission and sober to their husbands. One of their leading motivations was the feeling of childbearing. We can also get know about childbearing aspect of Zebi from the fact that even though she was still a young bride, she kept superstition-made water to have children at home. She could feel how precious the child was. For this reason, she even considered the superstition-made water sacred and kept it in her house. Unlike her other contemporaries, Zebi wanted to have a child and brought it up, not because she wanted a great inheritance, but because she considered raising a child to be a sacred duty of a woman. It presented the love of a future young mother for a child.

The situation related with a wife of Miryokub showed the next situation of the Uzbek woman after the birth of her a child. When her children were born, she completely forgot about herself and sacrificed her life for her children. She wanted all the good things for them. She could even give up her happiness and forgave her husband's betrayal so that her children would not go hungry and live a full life. The only reason she had to go through all the hardships was because of her childhood responsibilities to her children and to her parents. She thought of her children on the one

side and her parents on the other side: she considered it her childhood duty not to turn their faces to the ground, not to hurt them. Therefore, she could not tell anyone about her pain to her parents or her husband and she lived with her grief.

The childbearing feature of Kurbanbibi gave the work a charm from beginning till the end. Zebi, her only child, was the main reason why she endured such a stingy, selfish, heavy character man like Razzoq Sufi who did not care about making a living and preferred to live for free rather than earning money. She could tolerate all the difficulties for her child. She wished her child happiness day and night. She stayed up awake all night trying to make a living, deals with weaving and sewing works for the purpose of collecting richness for her daughter. She raised such a smart child that her daughter became her closest helper in all household chores. She lied to her husband, even though it was against Islamic law, because she loved her so much that she wanted to make her daughter happy and to be relaxed a little. But she did it for her child, not for herself. At the end of the play, however, she burnt for the bitter fate of her child and became insane. It showed once again how strong her sense of childbearing was ([Mirzaeva, 2019](#); [Alam et al., 2020](#)).

### 3 Conclusion

It may be concluded that, the language of the novel is rich and attractive. Both the language of the author and the language of the protagonists are concise and figurative. The vitality of the novel's plot makes it even more impressive. The novel can also be considered a masterpiece in terms of artistic structure. Couple relationships and the role of women in couple relationships were analyzed in the article by using the heroes of the novel "Kecha va Kunduz". The images of three positive heroes in the work: Zebi, Miryokub's wife and Kurbanbibi were utilized in the analysis. In the novel, although the tragic fate of these three positive heroes is not over, they embody some of the oriental qualities of Uzbek women. The three women in the analysis of the couple's relationship were of three different ages, showing differences and commonalities according to their ages. Zebi is interpreted as a young Uzbek woman, Miryokub's wife as a middle-aged Uzbek, and Kurbanbibi as an older Uzbek woman. The childbearing sense of all three women are honored.

#### *Conflict of interest statement*

The author declared that (s)he has no competing interest.

#### *Statement of authorship*

The author has a responsibility for the conception and design of the study. The author has approved the final article.

#### *Acknowledgments*

I am grateful to two anonymous reviewers for their valuable comments on the earlier version of this paper.

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