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# The Harmony of Character Typology and Artistic Devices in Abdulla Qodiriy's Novel "Bygone Days"

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**Abstract:** Abdulla Qodiriy's *O'tkan Kunlar* (Bygone Days), the first Uzbek novel, stands as a milestone in modern Uzbek prose, depicting the social, moral, and psychological struggles of the early 20th century. The novel explores complex interpersonal relations, social values, and individual moral dilemmas. It is renowned for its vibrant character development, including contrasting and complementary character types. Previous studies have not sufficiently examined how the artistic functions of character typology, such as contrast and parallelism, interact with narrative structures in Qodiriy's work. This study aims to analyze the character typology and artistic devices in *O'tkan Kunlar*, focusing on the roles of characters, the use of contrast and parallelism, and their narrative significance. The research reveals that Qodiriy utilizes complementary, contrasting, and parallel characters to create narrative tension, enhance psychological depth, and reflect social conflicts. The study demonstrates that contrast (antithesis) is a central strategy, while parallelism highlights cultural and social values. This study offers a systematic approach to character classification and examines the artistic significance of contrasting and parallel figures, revealing how Qodiriy harmonizes national spirit with literary form. The findings contribute to the understanding of early 20th-century Uzbek literature and offer insights into the interplay between character typology and social commentary in narrative construction.

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## 1. Introduction

The study of character development in literature plays a crucial role in understanding not only the narrative structure but also the reflection of societal norms, values, and conflicts. Abdulla Qodiriy's *O'tkan Kunlar* (Bygone Days), the first Uzbek novel, offers a profound insight into the early 20th-century social fabric of Uzbekistan [1]. Written at a time when the nation was transitioning through political and cultural upheavals, this novel introduces complex character typologies that represent various societal roles and moral dilemmas. The relationship between characters and their respective roles in the narrative forms the core of this study, which delves into how these characters shape the reader's understanding of the socio-cultural environment of that period. Specifically, this article explores the artistic devices employed by Qodiriy to construct his characters, focusing on the use of contrast and parallelism within the narrative [2]. The main concepts of the study include the classification of characters into protagonists, supporting roles, secondary characters, and episodic figures, as well as the exploration of narrative techniques such as antithesis and parallelism. These concepts are

integral to Qodiriy's storytelling, where contrasting personalities and parallel experiences contribute significantly to the thematic depth of the work [3]. The study will further examine how these concepts interact with broader themes such as love, tragedy, and social conflicts. A gap in the existing literature is the insufficient examination of how these literary devices especially contrast and parallelism function not only in the portrayal of individual characters but also in reflecting societal contradictions. Previous studies have primarily focused on the plot and historical context of O'tkan Kunlar, with limited attention to the role of character typology and its artistic execution [4]. This research aims to fill this gap by offering a detailed analysis of the interaction between character roles and literary devices within the novel. The methodology adopted for this study is descriptive-analytical, employing a comparative literary analysis to examine the structure and function of characters in the text. A narratological approach is used to classify the characters based on their narrative importance and analyze their relationship with the plot. The study also incorporates a historical-literary perspective to contextualize Qodiriy's character construction within the early 20th-century Uzbek literary tradition. The expected outcomes of this research include a deeper understanding of how Qodiriy uses character typology to advance narrative themes and reflect the socio-political landscape of his time. The findings are anticipated to show that the contrast between characters, along with their parallel experiences, is not just a stylistic choice but a reflection of the societal contradictions and moral dilemmas of the era. The results will contribute to the broader discourse on the evolution of Uzbek literature and its ability to blend narrative complexity with national identity [5].

## 2. Materials and Methods

The methodology for this study employs a descriptive-analytical approach to explore the character typology and artistic devices in Abdulla Qodiriy's *O'tkan Kunlar* (Bygone Days). The primary focus is on the systematic classification of characters into central protagonists, supporting protagonists, secondary characters, and episodic figures, and their functional roles within the narrative. This classification allows for a deeper understanding of how Qodiriy structures his characters to enhance the narrative and contribute to the thematic development of the novel. A key aspect of the methodology is the comparative literary analysis, which examines the interaction between character roles and the broader narrative themes of the novel. This approach involves analyzing the contrasting and complementary relationships between characters, such as the antithesis between Zaynab and Khushro'y or Kumush and Zaynab, as well as the parallelism seen in the tragic love stories of Otabek and Kumush and Usta Alim and Saodat. These literary devices are analyzed through close readings of selected episodes, where textual evidence is used to identify how contrast and parallelism function in advancing both the plot and character development [6]. Additionally, a narratological perspective is applied to understand how character roles evolve within the structure of the novel. This perspective helps analyze the relationships between the characters and their respective contributions to the development of the plot. Finally, a historical-literary approach contextualizes the work within the early 20th-century Uzbek literary tradition, providing insights into how Qodiriy's choices reflect the socio-cultural milieu of his time. Through these methods, the study aims to uncover the artistic strategies that define the novel's character construction.

## 3. Results and Discussion

The central protagonist of *O'tkan kunlar* is Otabek, around whom the entire plot revolves. He is supported by major characters such as Kumush, Yusufbek hoji, Homid, and Zaynab. Secondary figures include Qutidor, O'zbek oyim, Hasanali, and Usta Alim, while episodic characters such as Ziyo shohichi, Azizbek, Normuhammad qushbegi, Oftoboyim, Mohlaroyim, Khushro'ybeka, and To'ybeka appear briefly yet significantly within the narrative. Characters are also distinguished according to their artistic roles:

complementary, contrasting, or parallel [7][8][9]. For example, To'ybeka is a complementary figure who introduces Otabek to Mirzakarim Qutidor's household, while Ali the shopkeeper complements the protagonist's inner experiences by depicting the struggles of ordinary townspeople. The device of contrast is evident in the chapter titles, including "Happiness and Misfortune", "The Benevolent Killer", and "Khushro'y and Zaynab." The juxtaposition of Khushro'y and Zaynab highlights their opposite personalities despite being sisters Zaynab being reserved and slow to respond, while Khushro'y is energetic and assertive [10]. Similarly, Zaynab and Kumush embody different aspects of femininity: Kumush is thoughtful and modest, whereas Zaynab is cheerful and outspoken. Another instance of contrast is reflected in the dialogue between Rahmat and Homid on marital relations: Rahmat insists that a wife should be compatible with her husband and chosen with parental consent, whereas Homid argues that the very status of being a husband is sufficient. Such opposition demonstrates Qodiriy's deliberate use of antithesis to explore social attitudes.

Parallelism also plays an important role in the novel. For instance, the tragic love stories of Saodat and Usta Alim parallel that of Otabek and Kumush. Both end in sorrow Saodat dies during childbirth, while Kumush is poisoned by her co-wife after giving birth. Likewise, Rahmat and Otabek's views on marital equality represent a parallel perspective on gender relations [11].

The analysis of Abdulla Qodiriy's *O'tkan kunlar (Bygone Days)* reveals several significant findings regarding the role and functions of its characters within the narrative structure [12].

First, the study demonstrates that the classification of characters into four categories central protagonist, supporting protagonists, secondary characters, and episodic figures provides a systematic framework for understanding Qodiriy's artistic method. The centrality of Otabek to the novel confirms his role not only as a narrative axis but also as a moral and ideological representative of the author's worldview.

Second, the research highlights the artistic significance of complementary, contrasting, and parallel characters [13]. Complementary figures, such as To'ybeka and Ali, serve to illuminate the main protagonist's social and emotional circumstances. Contrasting figures, such as Xushro'y and Zaynab, or Kumush and Zaynab, embody the use of antithesis to create narrative tension and psychological depth. Parallel figures, including Otabek-Kumush and Usta Alim-Saodat, reflect thematic unity, especially in the portrayal of love and tragedy.

Third, the findings confirm that Qodiriy employed contrast (antithesis) as a central artistic strategy. This device is evident not only in character construction but also in the very titles of the chapters, which juxtapose opposing concepts such as happiness and misfortune, benevolence and cruelty, or optimism and despair. The frequent use of contrast reveals Qodiriy's intention to dramatize the complexities of human character and to reflect the contradictions of early 20th-century Uzbek society [14].

Fourth, the study establishes that parallelism (juxtaposition) was used to highlight cultural and social values rather than to dramatize conflict. By placing two love stories or two sets of marital views side by side, the author emphasizes recurring patterns in human experience, as well as the resilience of traditional moral ideals [15].

Finally, the research confirms that *O'tkan kunlar* is not only the first Uzbek novel but also a text that reflects a harmonious interplay between national spirit and epic representation [16]. Through the systematic construction of characters, Qodiriy created a model of novel-writing that integrates psychological realism, moral didacticism, and national identity.

#### 4. Conclusion

In conclusion, this study reveals that Abdulla Qodiriy's *O'tkan Kunlar* employs a sophisticated system of character typology, where contrasting and parallel figures serve as essential artistic devices that reflect the societal and moral complexities of early 20th-century Uzbekistan. The findings demonstrate that Qodiriy's use of antithesis and parallelism not only enhances the narrative's emotional depth but also mirrors the contradictions inherent in the socio-cultural landscape of the time. The implications of these findings underscore the significance of character construction in Uzbek literature, showcasing Qodiriy's ability to blend narrative innovation with national identity. The study further emphasizes how the interaction between character typology and thematic development provides a rich framework for understanding the moral and social concerns depicted in the novel. For further research, a comparative analysis with other works of early Uzbek literature could offer a broader perspective on the evolution of character portrayal in the region, while an exploration of Qodiriy's narrative techniques in other genres may uncover additional insights into his literary methods and their cultural implications.

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