



PORTRAIT OF COURT PROCEEDINGS IN THE WORK NIGHT AND DAY

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Annotation: This article analyzes the literary depiction of court proceedings in Uzbek prose, its social and moral content. Court scenes are depicted in literature as complex processes related to the human psyche, justice, truth and conscience. In particular, in the work of Abdulla Qodiriy, social inequality, spiritual crisis and psychological pressures are depicted through the trial. The article extensively covers the literary style, artistic meaning and role of these scenes in society.

Keywords: Uzbek literature, court proceedings, justice, conscience, Abdulla Qodiriy, Night and Day, spiritual crisis, psychological analysis, realism, social injustice.

Introduction. The depiction of court proceedings in Uzbek prose occupies an important place in literary criticism. Courts and trials are often presented as social events that are of decisive importance in people's lives. They describe not only the individual, but also the general moral, legal, and political situation of society. In Uzbek literature, such topics as social inequality, injustice, corruption, and human rights violations can be shown through trials. This article analyzes how trials are depicted in Uzbek prose, their social and moral significance, as well as the role of these images in literature. In Uzbek prose, trials were mainly used to reflect important aspects of social and political life. In works written in the late 19th and early 20th centuries, trials were often used as a means of showing colonial politics, feudalism, and other injustices in society. At the same time, during the Soviet era, the judicial system was often seen as a tool of political control, and such images are often found in literature. **Abdulla Qodiriy** 's novel "Kecha va Kunduz" (or "Mehrabdan chayon" in some editions) is one of the works that reflects important socio-political and spiritual changes in Uzbek literature. Through this novel, Qodiriy deeply analyzes the complex situation of Turkestan society at the beginning of the 20th century, feudal relations, religious influence, women's powerlessness, and legal injustices. **The court proceedings in the work** further reveal this social context and reflect the author's attitude to justice, truth, and human rights.

Materials and methods. In the article, based on the method of literary analysis, the court scene from Abdulla Qodiriy's novel "Night and Day" is selected as the main sample material. Excerpts from the literary text are taken and their thematic, psychological and stylistic aspects are analyzed. Through the trials, the mental state, moral position and attitude of the heroes to society are revealed. Trials in Uzbek prose usually reflect social unrest, inequality and injustice in society. In the works, the judicial system is often depicted as serving political or economic interests rather than ensuring justice. For example, in Abdulla Qodiriy 's novel "Kecha va Kunduz" (Night and Day), court proceedings show the differences between social classes, as well as the struggle of the characters to protect their rights. The judicial system serves not only to resolve conflicts between social classes, but also to shed light on corruption and injustice in society. Court proceedings in literature reflect not only social, but also moral issues. In many works, the court is used to describe the internal states of the characters, how they perceive justice for themselves, and what moral dilemmas they find themselves in. Through the judicial

system, the characters try to protect their rights, choose their own path. Such proceedings also provide an opportunity to study the relativity of justice and truth, the complexities of human nature. When defending their rights in court, the heroes often face internal suffering, internal struggles, and moral decisions. Legal proceedings show the inner world of a person, his moral decisions, as well as the influence of the system and environment that oppose him.

Discussion and results. The results of the analysis show that court scenes in Uzbek literature are presented not only as a legal situation, but also as a scene of moral and spiritual crisis. Through the image of Miryaqub in "Night and Day", the suffering of a person before his conscience, confession, shame and internal struggle are expressed with broad artistic expression.¹ The image of the investigator expresses social violence and injustice. Through court proceedings, topics such as social stratification, women's disenfranchisement and the violation of justice are highlighted. Allow the reader to fully and deeply understand the real social and legal issues that arise in society. The Fiction of the Trial Often depicts the trial not only as an external reality, but also through the internal states of shame, reproach, and confession that occur in the human psyche. The excerpt quoted also provides a deep philosophical interpretation of the trial and investigation through such an artistic method. The place where Miryakub is depicted - wounded soldiers, busy carts, the morning city landscape - all these are external symbols of fatigue, distraction and heaviness in the human psyche. Miryakub, going to the bathhouse, does not notice the distance of the road, because he is actually walking in the field of spiritual investigation. He carries the weight of his thoughts, regrets, and inner questions more than his body. The two images that appear in Miryakub's mind in the text - the investigator and the defendant - in artistic interpretation express the mental state of a person investigating himself. This state of self-interrogation is the deepest, most tragic aspect of the trial. "How are you feeling?" The simple question is actually a signal of an internal state under severe pressure, leading to Miryakub's self-criticism and even self-loathing. The questions posed through the image of the investigator are asked in a sharp, unmistakable, even frightening way: "Don't lie," "We are reading what is written in your heart." These statements mean that the clarity of a person's conscience, no evidence against it can be hidden. A person is helpless and naked in the face of an investigation of conscience - this situation culminates in Miryakub's confession: "You are right, I am disgusted with Miryakub." This passage reminds us that the most difficult trial in a person's life is not a trial before external laws, but before the inner conscience. Here, evidence cannot be hidden, lies will not work. In the image of Miryakub, the writer reveals the investigator living inside every person, his inner enemy. And the courtroom here is not the city's way to the bathroom, but a person's own heart, memory, and conscience.

In Uzbek prose, trials are depicted not only as social criticism, but also as a means of understanding human reality. In the image of Miryakub, we see a person struggling with his conscience, subjected to social pressure. The trial here becomes a court of internal conscience. Such images in literature serve as an artistic analysis of real reality, openly showing problems in society, and calling for justice.² In literature, trials are often depicted not through external

¹ Qodiriy, A. (2018). *Night and Day* (Scorpion from the Altar). Tashkent: Gafur Ghulam Literature and Art Publishing House

² Gafur Gulam Institute of Language and Literature of the Uzbek Academy of Sciences. (2001). *History of Uzbek Literature* (Vol. 2). Tashkent: Fan.

procedures, but through internal conflicts and a person's desire to justify himself. The excerpt quoted is a tense scene taking place in the arena of spiritual court, in which Miryaqub struggles with his conscience in an attempt to protect his human honor. The beginning of the excerpt - the insulting comparison of the image of Akbarali the chieftain with animals (dog, crow, pigeon) - expresses the critical view of the writer. Through these metaphors, a hypocritical image is depicted that has lost its humanity, is hypocritical, and hides under the guise of holiness. Here, Akbarali's "true self" is revealed to society, but at the same time, Miryaqub's "hatred" towards him also backfires on him, making him a responsible person in the courtroom. Miryaqub's objection: *"Now I see that the investigator himself has begun to appear as a critic"* shows the collapse of faith in justice in the trial. This comment is also an artistic expression of the problems in the modern investigation or justice system. The investigator not only asks questions, but also makes a verdict. This means that there is a lack of bias, impartiality, and a person is in a position of injustice. Miryaqub sees himself as someone who has been unfairly criticized, equated with Akbarali . His protest is an attempt to defend his moral superiority. With the phrase *"People who do not distinguish between a horse and a donkey have no right to be investigators,"* he openly questions the culture, level of knowledge, and worthiness of investigators to the standard of justice. Miryakub's words are a spiritual rebellion, a moral position, and an intellectual resistance to disrespect for oneself. The courtroom here is not an ordinary legal space, but a field where a verdict is passed on honor, humanity, and moral purity. Based on the fragments, it can be said that the literary trial is interpreted as a spiritual drama of protecting inner conscience, honor, and truth rather than external legislation . Miryaqub is embodied in this drama as a person who is not only responsible, but also demands justice. He protects not himself, but morality. The investigation process that Miryakub is undergoing is not only a formal interrogation, but also an inquiry into his life, choices , and memories. This passage marks the turning point in the story—Miryakub is now facing not only an internal investigation, but also open social and moral condemnation. The investigator's claim , *"We consider Akbarali the chieftain to be more human than Miryakub,"* reveals the essence of the power that plays the role of evaluator in this trial. This sentence is a real psychological blow to Miryakub. Comparing him to Akbarali, whom he remembers with hatred and disgust, and who is the embodiment of hypocrisy, and considering him inferior to him, is not just an insult, but also creates a psychological helplessness on the level of losing his identity. The investigation's attempt to find out where and with whom Miryakub spent the night is not just a fact-checking exercise, but a method designed to bring him to the moral ground. The phrase *"A copy of your heart is before our eyes"* is a symbol of the violent seizure of a person's memory, the revelation of a person's secret. Here, the investigator is depicted not only as an interrogator, but also as a psychological aggressor who invades a person's mind and heart . Miryaqub's desire to escape from himself is his regret for his own mistakes, for the events that have happened, albeit unwillingly, but which he cannot deny. The phrase *"A person cannot escape from himself"* is a life truth, a philosophical generalization. No matter how much a person tries to justify himself, he can never escape the truth in his conscience.

Miryakub says :this the work *"involuntary "* in a way done — this in the conversation himself / herself justification intention Although the student or judge for this comment enough It shows how a person can fall to the brink of moral decline, losing control through social gatherings, drinking, and inappropriate liberties. This with together , this pitiful event



Miryaqub in the image human weakness, even in the role of "investigator" forces with equal that it is not also open gives. In this image - not only a legal or social exposure, but also a process of spiritual breaking, a judgment on conscience. As soon as Miryaqub feels that he is being separated from his true intention, from his moral superiority, the court becomes an instrument of violence against him instead of justice. This literary court is the last inner cry of a person who is losing himself in life and dramatic climax of Miryaqub's spiritual crisis. The artistic expression of the trial is no longer a mere internal investigation, but an attempt to completely destroy a person's honor through accusations, slander, coercion, and the destruction of his honor. Below, I will present an in-depth analysis based on this scene: Miryakub considered himself equal to the investigator, and sometimes even superior. But here his confessions intensify, reaching the point of exposing himself to open accusations: "*I went there on my own accord*," "*It was me*," "*I even gave money*" - these are not forced confessions, but an internal decision, a confession, a speech from the heart³. Here, Miryakub not only admits his actions, but also understands them. The investigator announces his verdict: "*In the language of justice, this is called invasion*." This accusation is not just a crime, but a verdict of moral destruction. In particular, the background of this accusation is the relationship between Miryaqub and the wife of the person he called *his benefactor (the Akbarali thousand-boshi)*, which he labels as "betrayal" and "baseness." The investigator successively confronts Miryaqub with these facts, trying to punish him not only in court, but also in his own conscience. Miryaqub tries to justify himself: "*No! You are slandering! It was not I who led him astray — he did it!*". These words are not only self-justification, but also the last straw, the sad, hopeless cry of a person clinging to the truth. He is now struggling with only one thing — the inviolability of the truth.

Conclusion. Uzbek in prose court processes to be described in literature complicated social and moral issues of learning important tool be, he not only society legal system, but people between relationships also reflection Through legal proceedings, it is possible to deeply analyze topics such as conflicts between many social classes, corruption, injustices, and human rights violations. In Uzbek literature, legal proceedings are not limited to considering only legal issues, but also depict human nature, moral decisions, and struggles. Through this, literature shows the search for improving society and restoring justice.

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