

Conceptual Images in Ulugbek Khamdam's Novel "Rebel and Humility"

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ARTICLE INFO.

Keywords:

conceptual image, spiritual world of heroes, experiences of heroes, mental state of heroes, meaning of life, meaning of actions, humility, artistic neomythologism, psychological methods and techniques of description

Abstract

This article discusses the conceptual images in the novel by the famous Uzbek writer Ulugbek Khamdam "Riot and Humility". It attempts to analyze the display of the spiritual world of heroes by a talented writer with the help of psychological methods and techniques for describing the state of mind of a person based on the analysis of various philosophical views, that is, the goal is to consider the portraits of heroes, which form in themselves a conceptual image created by the author.

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The Uzbek literary process of the 21st century is considered as a new stage in the consistent movement and development of the literary process, covering the entire period of national literary history in general and the 20th century in particular.

In this regard, it is important to talk today about the specifics of the turn of the 20th - 21st century, which is a conceptually significant transitional stage in the literary movement from the past to the present century.

The turn of the 20th - 21st centuries not only continued and developed the traditions of the national model of artistic neo-mythologism, but also introduced innovative invariants into its development. This is most clearly seen in the novels of A. Mukhtar and U. Khamdam. It is appropriate to note the actual differentiation of the two concepts of national literary neomythologism of the newest period, which will determine the specifics of the development of this trend in the next decade of the 21st century.

The novels of U. Khamdam "Isen va itoat" ("Rebellion and Humility") and "Muvozanat" ("Equilibrium") represent a synthetic picture of reality and a kind of "interspersed" as non-plot elements of the religious and mythological model of the creation of the "eternal" world.

Ulugbek Khamdam's novel "Equilibrium" is one of such works. Not reading this work, not pronouncing the words of the heart, not finding courage with the courage that Ulugbek's courage gave him, breaks the soul, but does not give consolation.

From the ideological and artistic content of the novel "Equilibrium", created in the spirit of the realistic interpretation of Ulugbek Khamdam, we see that the author has formed the poetics of the novel in a peculiar style [5;24].

Ulugbek Hamdam is one of the most popular contemporary Uzbek writers. Uzbek readers warmly welcomed his novels "Equilibrium", "Sabo and Samandar" and "Rebellion and Humility". Critics praised his novel *Revolt and Humility*.

Ulugbek Khamdam's novel "Rebellion and Humility" is an important event and innovation in modern Uzbek literature. The novel reflects the desire to understand the soul, the feelings of a person, depicts heroes trying to understand the meaning of their own lives. This article attempts to analyze the display of the spiritual world of heroes by a talented writer using psychological methods and techniques for describing the state of mind of a person based on the analysis of various philosophical views, that is, the goal is to consider the portraits of heroes, which form a conceptual image created by the author.

An expository portrait consists of a set of typified characteristics that reflect the invariable, stable qualities and personality traits, regardless of the psychological state of the character. It is artistically generalized and at the same time embodies the signs of the forces that influence the fate of the main characters. An example of this is the portrait of Tabib in the novel: "Medicine works like this: one day you cry with the patient, tomorrow you laugh with him. As much as Tabib was crushed by the death of Tursunbai, so was Nigina, who was happy, he was glad that the girl was getting better every day. Yes, Tabib was like that. When he treats each patient, he himself seems to be struggling with the pain of the patient. And when he overcomes it, he rejoices most of all. And when he does not overcome it, it seems to him that he has nowhere to attach himself, he feels helpless.

The dynamic portrait is presented in the form of separate details scattered throughout the novel when there is not enough space in it for a detailed description of the main character's appearance. The writer can refer to the portrait again and again to enrich the main character with new facets, noting changes in appearance and behavior.

The beginning of the novel "Riot and Humility" depicts the imprisonment of the young quick-tempered Akbar, but as the plot shifts, he grows up, starts a family, and by the end of the work becomes like his teacher, Tabib.

The author manages to present his main character to the reader completely, in all his features: the image and the portrait can be given in parallel. Depicting a portrait in this way, shows the naturalness of the character, enlivens him.

In the novel, the author limits the description of the protagonist to just a few bright details, and allows the reader to fully imagine him, which, of course, only a punctual and attentive reader can do. He skillfully uses psychological techniques and means to illuminate the depth of the soul and the inner world of the image.

In the Uzbek novels of the period of Independence, the leading principle is the principle of changing the attitude to the inner world of a person and the use of complex artistic means in the psychological analysis of the world of the soul.

Undoubtedly, this aspect forms the real image of the people of that period, is associated with the rise of a person to the level of an artistic and conceptual problem within the framework of a socio-psychological problem.

Having his own legal status in the literary process of the new period, U. Hamdam, who did not lose his position of constant activity for the sake of the legitimacy of this status, managed to create his own method of individual artistic and psychological analysis, combining symbolic and figurative techniques against the background of real life.

This is, first of all, a sign of the improvement of national aesthetic thinking and a serious renewal of the spiritual status in modern Uzbek prose. The gradual development of these principles constitutes an important stage in the development of the great epic genre, the novel.

In the novel "Rebellion and Humility" universal problems and values are artistically reflected through the Islamic and philosophical views of the writer.

The philosophical observations of the author have a deep, interconscious psychological connection, the creation of man and the essence of life are developed in a unique style based on the Koran, the source of Islamic philosophy.

In the novel, from the simple to the complex, from the individual world to the comprehension of universal values, the psyche of man and time living in animated space and time is artistically expressed through a poetic-metaphorical syncretic depiction of real life.

In the novel, such colorful psychological techniques and means as portrait, dialogue, monologue, dream, psychological symbols, emotional movements, landscape, hallucinations act as independent methods of artistic metaphorization.

The psychological connection between the mind and subconsciousness of the main characters provided a peculiar compositional structure of the novel.

In the novel, the author's method of narration acts as the primary tool of psychologism. The writer used a wide range of non-verbal means of psychological imagery, such as verbal (through speech) and facial expressions, gestures, posture.

The novel depicts not only the appearance of the protagonist Akbar, but also the psychological world formed by external influences - the drama of the soul.

"Rebellion and Humility" is, in a sense, a logical continuation of the novel "Equilibrium". Because in this novel, as well as in "Equilibrium", the processes of creation, the fate of man, the process of knowing oneself and the Creator are described. If socio-psychological analysis led only in "Equilibrium", then in "Rebellion and Humility" the method of metaphorical generalization, poetic modeling of universal human reality prevails. In the same vein, this is a novel with new content and new form.

The psychological state of the protagonist Akbar is completely due to the realistic aspect. The author shows the character's inner world through his state of mind, confrontations, difficulties, suffering, ordeals.

This is done in order to focus on his high ideological and spiritual quest and to prove that human nature is an endless quest.

U. Hamdam, creating a conceptual image, likens the inner world of the characters to two poles, as two states opposing each other. Such a deep approach to the spiritual experiences of a person, the desire for their in-depth analysis arises with a full understanding of the impossibility of their awareness.

Psychological details convey the inner state of a person. The excitement of the soul, when it is impossible to express a thought out loud, is depicted by limiting gestures or by elements of a silent dialogue - a kinesthetic state (such paralinguistic elements as gestures, elements of facial expressions and pantomime).

Also, the form of psychological details (IV Strakhov) is displayed by laughter, crying, the pace of speech, which are the details of a dynamic portrait of a character (facial expressions, plasticity, conscious actions, speech addressed to the audience, physiological changes).

Such details, conveying a state of mind in a generalized conditional form, the literary critic AP Skaftymov calls "verbal (oral) definition of feelings"[1;78]. For example, Tabib, one of the positive characters in the novel, conducting research on human DNA, realizes that the professor, the head of the department, is an intriguer and "an enemy of humanity." But, despite the fact that because of this he

ends up in prison, later he does not even resent the words of the professor: "There is no need to spend your life looking for a panacea for the flu.

Many have seen those who, trying to help humanity, in the end could not help themselves or others. Yes, people don't deserve it. On the contrary, from time to time it is necessary to multiply diseases like influenza, spread them, and then we would periodically be cleared of sick and disabled people, and besides, we would earn big money on medicines ... "

Here a psychological detail is manifested - the obedience of a person who has been in conflict with himself throughout his life. Most of the characters in the novel (secondary characters) resemble characters from the works of J. Joyce. W. Hamdam used such methods of psychological representation as portraiture, dialogues, empirical reflection of the character of the protagonist, facial expressions, gesture, changing the pronunciation of words (accent). The characters Diana, Aunt Larisa, Tursunboy Jontalash, Marat, Iskander, Mahkam, Farida, Sadyr serve to reveal the inner world mainly of Akbar, and partly of Tabib.

Disclosure of the character's character is the first and important condition of the psychological image. Description of the face, gaze, facial expressions, gestures, body position conveys the internal state of the character.

In the novel "Rebellion and Humility", U. Khamdam, using the description of Akbar's external appearance, also displayed the inner world – the drama of the hero's soul: "Akbar's legs hurt very much. From the blows of the sticks, the pain was unbearable, it seemed that he lost the ability to walk. But it was impossible to stay here. The rapists left, but what if they change their minds and come back again? In addition, for some reason they left Akbar a wad of money... Akbar, gritting his teeth, with an effort crawled to a nearby chair, leaning on it, stood up, and suddenly felt an unbearable pain in his left hand: his arm was broken..." [2; 85].

External attributes sometimes hint at the character's character. Depicting a portrait of Akbar, the author, trying to convey his truly Uzbek character, simplicity, innocence, emphasizes that he is not like everyone else.

The rebellion in his soul causes a feeling of dissatisfaction with those around him and the resulting actions. From the very beginning of the novel, the reader understands that the hero is not like everyone else. A portrait of a character is his external image: a description of the face, statics or dynamics of the hero (facial expression, especially the eyes, facial expressions, actions, originality of gestures, gait).

The character's costume is also part of the portrait. Some strokes of the image of the external portrait play an important role in the work of art. For the reader, this is an idea of the national identity, the social origin of the character.

At the same time, his clothes and manners, which testify to his spirituality, are of particular importance: "Akbar realized that this machine, placed in a deep pit and surrounded by bars on all sides, is a huge meat grinder.

He began to pray. Before his eyes appeared the images of a son and daughter. The eyes filled with tears. – There is still time, get on your knees, ask for forgiveness, and you will stay alive, Uzbek!.. – Boss's voice was heard from behind. – I am an Uzbek, but I am also a man!!! Akbar shouted, realizing the utility of his position [3;56]. From this episode it can be seen that the portrait of Akbar, standing on the verge of death, is depicted in dynamics: the psychological image is conveyed with the help of his actions, behavioral features. It is after these actions and words that the "man" awakens in "Boss" and he orders not to kill and release the hero. The originality of the hero's portrait is also connected with the literary genre of the work.

In the novel, the author is limited mainly to depicting the age of the character, his status in the list of characters, the details of his behavior.

A detailed description of the character is inherent in the genre of the epic, it is in epic works that the portrait of the hero emerges in detail, giving an idea of his character and status in society.

According to modern theorists, a literary hero is "the subject of actions, experiences, opinions", a multifaceted solid structure generated from a combination of actions and habits, dialogue and non-verbal behavior. The components of a work of art - portrait, landscape, interior - are to varying degrees associated with the depiction of the events and characters that make up the plot.

The ways and possibilities of depicting a portrait are also varied. In epic works, expositional and dynamic portraits can be distinguished.

A real psychological portrait is displayed not only by the external appearance of the hero, but also by the evolutionary dynamics of personality traits. Such a portrait is inherent only to the main characters of a work of art. According to the classification, the psychological portrait can be closed or open. In general, there are a variety of methods for depicting a portrait, this is an objective description of the author, and the feelings of the hero conveyed in his speech, and his internal subjective assessment.

The formation of Akbar as a person by the end of the novel is so strongly conveyed by the author with the help of psychological analysis that it ultimately brings him to the status of a Mentor, showing the way to Iskander. When depicting a psychological portrait, the author's main attention is directed to the finest details that reveal the character of the hero and reflect his experiences. Such details, which complement the image with spiritual and moral content, play an important role in the depiction of the portrait. With their help, the spiritual qualities of the hero are clearly revealed: "Man has been given very little knowledge about spiritual life," is written in the sacred book. "Perhaps part of the suffering of a person is connected with ignorance in this matter," Akbar lived with such thoughts. And now ... when the fire of rebellion burning in him went out, inexperience (ignorance) ceased to torment him. On the contrary, in the feeling that arose instead of rebellion - in the spirit of obedience - there was a certain enlightenment. Let enlightenment, let obedience, they are able to wash away his resentment ...

As if humility acted like a light, pleasant breeze on his soul, which had suffered all his life ... " [4; 80]. If you look closely, only in this passage you can see how important the depiction of the experiences of the human heart plays in the characterization of the character.

The portrait clearly demonstrates both the author's objective characterization, conveyed in the character's speech, and Akbar's inner subjective judgment. Such a portrait is different in that it simultaneously characterizes both the character and those who look at him: "Diana noticed separate gray hairs that appeared on Akbar's temples, but did not see, did not notice in him - in his personality, views - feelings of aging, obedience to fate. On the contrary, the more she entered the world of this man with incomprehensible magic, the more she became closer to him, her love increased.

In the image of Diana, the author showed the heroine, who, by the will of fate, found herself in a difficult life situation. She is beautiful in herself, self-confident, she wanted to meet the "prince on a white horse." But not everything in life can be subordinated to your will. A person is forced to obey what is destined from above. Life dictates its sentences. She had a lot of admirers, but she rejected all of them, because none of them looked like that prince on a white horse. She really waited for him, waited a long time ... but alas, he did not appear. She wanted to be even more beautiful, to dress beautifully, to live in luxury. And gradually she began to forget about the prince on a white horse and chose a life in which no one had to obey, and for this money was needed, only money! "And it was precisely this desire that led you to a "dirty life", Diana!" Recall one situation in the novel when she received a slap in the face from a fat client. He insulted her, saying that he had bought her, that she was a prostitute and she had to fulfill his every whim. That in women of easy virtue there are no values. Diana was at home thinking about yesterday with a client: she was crying bitterly. For the first time such feelings took possession of her that she hated herself, felt a sense of disgust from the business that she was doing. She was mercilessly beaten by Marat because she refused to accept "clients". He threatened her: "There is

no way back for you, you have already chosen your path. If you are self-willed, you will not live long! The next scene related to Akbar: they liked each other, they met, Diana took the initiative, but she was tormented by her conscience, shame for her past. She thinks that her social position does not suit his position. But feelings take over. He finds in Akbar that desired man, whom she dreamed of.

This heroine of the novel is a conceptual image through which the author wanted to show the fate of some women in our society.

The next conceptual image is the image of Tabib. He has been living alone for 20 years. The wife and daughter left for someone else. He then did not marry. He believed that if he did not marry, he would not make another woman unhappy. He himself chose this path, the path of loneliness. After 5 years of imprisonment, he returns home in the evening so as not to show himself to people, and finds a strange man at his house, with whom he used to work in the laboratory. The wife asks for forgiveness, but he will not beg. He subsequently sets himself the goal of finding a cure for the flu. His mother died from this disease. He all and everything went to work, devotes his life to medicine. Even sometimes interested in cloning. He saves the life of a girl named Nigina.

Another vivid image in the novel is Larisa. She was very beautiful in her youth, cared a lot about her appearance. She was left a widow after her husband's death. They didn't have children. My husband really wanted them to have children. But she, in order to maintain her figure, did not agree to have a child. So I was left alone, alone. Years passed, beauty faded, health deteriorated. And she wonders who to leave her apartment to. She agreed with Mahkam, made a will that after her death she will bequeath her apartment to him in return for the fact that he will take care of her, help her buy food and medicine. But Mahkam, a swindler, cunning and hypocritical, does not get this apartment. He gets into an accident and dies. This image of a lonely woman who lived her life for her own pleasure and did not think that at the end of her life she would remain lonely and lived life for herself.

The image of Tursunbay zhontalash is depicted in the novel as a hardworking person. He works from morning to evening at Case. He even has lunch in the tractor cab: he saves time. And he will come home, although time is later starting to build a house (they want to marry their eldest son). And again in the morning he wakes up with the first roosters and goes to work in the field. He didn't even go to the wedding of his nephew, his brother's son. They were very offended by him. And this greatly torments him when, after a serious illness, he lies near death and says goodbye to his relatives. This is the image of a hard worker who in his entire life, apart from working in the field on a tractor, did not see anything, did not experience, did not try, like many, to live for his own pleasure. His wife reproached him many times that not once could they even, like people, rest and be treated in some sanatorium. Before dying, he asks the tabib:

“Are you also resigned to fate?” Tabib just shakes his head in agreement. So he died, seeing the meaning of life only in work. But what did you get in return?

Creating each image, Ulugbek Khamdam embodied the heroes of "today" in them. In each of these characters, the reader can find either himself or a loved one. And the meaning is that no matter how great you start, everything has a sad end. Whatever beauty you love, everything ends in separation. No matter how long you live, death cannot be avoided. But if everything is doomed to ashes, decay, destruction - who to pray to? Whom to ask for pity? Suffering will be forgotten, your good and good will be wasted, the miracle will disappear, the memory of you will also disappear. This is unfair and cruel...

Or maybe the meaning of life is to feel it only for a moment of the life given to you?

And if human life is only a moment from birth to death, and all of it is in its existence only on earth, then you can live it without submitting and not obeying either divine or human laws and do everything your soul desires: steal, kill, betray, to rape... is the outcome of our whole life a terrible judgment?! [4;120]

These are the thoughts that accompany Akbar, an image whose actions can be traced throughout the entire novel, which is the reason for the title of the work "Rebellion and Humility".

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