

EXPRESSION OF THE IDEA OF THE NOVEL IN POLARITY (BASED ON THE NOVEL "KOMILA" BY R. KARIMOV)

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Abstract: This article analyzes the work of the Uzbek-Kyrgyz writer Rahim Karimov called "Komila". The process of creating a character through the depiction of objects in the composition of the work is studied.

Keywords: genre, composition, image, contrast, conflict, portrait, reflection.

During the period of independence, a wide path was opened for the study of world literature. In particular, there was an opportunity to study Uzbek writers living and working in the territories of fraternal peoples. Rahim Karimov studied at the Narimonov and 50th Anniversary of October schools in Osh. In 1986, he graduated from the M. Gorky Literary Institute under the USSR Writers' Union in Moscow with the Order of Friendship of Peoples. Rahim Karimov's poems are sung by representatives of different nationalities. His poems have been sung by Russian, Kyrgyz and Uzbek composers. The poem "Kyrgyzstanim" is a song that became famous in Kyrgyzstan, and it became the anthem of the Kyrgyz people. His works such as "Billur Jilgalar", "Komila", "Beshinchi Farz", "Khilkat", "Khiyonat" are also famous.

In particular, the work "Komila", published in 2000, has gained wide readership and recognition. It has been translated into many languages of the world, including Kyrgyz, Russian, German, Hindi and other languages.

The composition of the novel genre, like other parts, is unique and is built based on the idea of the work. Also, the artistic means specific to the novel, used based on the creative intent of the author, form the structure of the novel.

As a result, the composition of the novel becomes a complete, perfect whole.

The work of Rahim Karimov, a writer and poet, translator, and multilingual writer who worked in the city of Osh, Kyrgyzstan, entitled "Komila" became one of the most outstanding novels that introduced compositional innovation into the treasury of Uzbek novelism. Its structure is based on modern thinking, not repeating the structure of novels that existed until that time. The process of creating a novel composition followed the path of forming a whole based on parts. And the work is composed of parts and parts, so to speak, of essays. The idea of the novel is formed by the system of philosophical thoughts between wealth and poverty, expressed artistically on the basis of contrasts.

The system of images is created accordingly, and various destinies are formed mainly against the background of kinship relations. The novel begins like this:

"Comila's dark eyes and milky face remind of the full moon at midnight.

Her red lips are as if they were colored by pomegranates, and her arched eyebrows are as if they were colored by black hair. Even nature itself is fascinated by the girl's unparalleled beauty, marveling at her graceful figure."

At the very beginning of the novel, the portrait of the heroine of the work, Kmila, is described with warmth, while the contrast between the realities of the plot and the fact that beauty cannot be a guarantee or cause of happiness, and sometimes even leads to tragedy, is hinted at. The novel's central character, Komila's mother, a beautiful girl, Gulandom, who grew up without parents, falls in love with her classmate, Maqsud, the son of a rich man. "But the love of the two young people faced a cruel test - Maqsud's parents did not want to marry the daughter of a simple village cart driver." Because the eternal conflict between wealth and poverty is also a conflict of the work of art that enhances the contrast in this work. When Maksud gets married, the fruit of his passionate love, his daughter Komila, is born and becomes an orphan. The birth of the child is contrasted with the marriage of her father Maksud. A fatherless child and the beginning of a royal life, an abandoned child and a magnificent wedding. This is how the conflict of the novel began. This method of presenting the conflict in the compositional construction of the work attracts the attention of the reader and increases the educativeness of the novel. The contrast between poverty and wealth and the death of Gulandom, the beautiful daughter of a poor family, cannot prevent Maqsud from getting married. While the wedding is being held in great splendor, Gulandom is buried in poverty. This contrast is further enhanced in the later pages of the novel.

"Dilfuza and her baby were brought from the maternity hospital in four cars. Little Siyovush was sometimes held and caressed by her grandfather, sometimes by her grandmother. As Dilfuza's eldest child became hot, her in-laws and sisters-in-law would drag her away, one by one."

Their places of residence are also contrasted in the pages of the novel: "A hut with a four-sided wall made of thatch, with a few inches of mud on top. The courtyard is surrounded by old, worn-out planks. Looking at the crumbling ruins, it's easy to see that this house has been without a man for a long time." "The women who had arrived were spread out in sixteen rooms. Each room had expensive crystal chandeliers on its ceiling. The intricate patterns on the walls dazzled the eye. The bride and groom were sitting in three rooms on the upper floor, which were decorated with flowers. The dresses were beautiful, expensive fabrics and the latest fashions. The table had all the delicacies except bird's milk." It is known that the artist's world of reflection cannot be a simple mirror. The creator discovers various relationships as he transforms existence into integrated units based on reflection. "Rahim Karimov, while placing the parts that hold the work together, emphasized compositional means that serve to illuminate the main idea of the work of art, especially the depiction of reality in contrast and the description of objects. The depiction of objects is placed in the work of art in such a way that it fully serves to express the idea of the work. Rahim Karimov subordinates the image of objects to the compositional center of the novel. The image of objects has a special place in the fabric of the work, and it is done in compliance with the requirements of norms and conformity in highlighting the difference between wealth and poverty. The author's thinking and reflection on problems such as wealth and poverty, humanity and inhumanity, generosity and dishonesty, loyalty and disloyalty, humanism and selfishness in social life are based on the ethical and aesthetic principles of the independence era. The process of elucidating all concepts is sharpened by the depiction of opposing concepts.

The process of Gulandom's tears is compared with the image of Maqsud's wedding, Maqsud's house with Qabil's residence, and Dilfuza's character traits with Maqsud and Komila.

The character that unifies the structure of the novel is Komila. The writer describes this character with love and all his affection. Even Gulandom's mother's mistake is somewhat

covered by her love for Maqsud. The mother's mistake, softened and justified through the writer's perspective, plays a central role in the fate of the child, Komila: being left in the care of her aunt Oybachin, growing up in poverty, finding her father after being hit by a car, and so on. The way she lived in her youth is contrasted with her life after she finds her father. Just as Cinderella, an orphan girl in Russian fairy tales, becomes a princess with positive qualities, so Komila transforms from a "forsaken and abandoned" girl to the daughter of a wealthy man known in the city, a wealthy girl. While Cinderella was helped by magic, in this novel her mother's mistake and the girl's positive qualities come to her aid.

Rahim Karimov injects the philosophical and religious concept that you will receive a corresponding response for what you have done into the interpretation of images. It is well known to literary scholars that man is the main subject of art and literature. The words and colors that belong to the artist serve to create an ever-changing and vibrant image of a person, as well as to reveal his relationship with the magical world that surrounds him, the hidden facets of his character. In the artistic depiction of the relationship between a person and objects, the writer's feelings towards the objects, either positive or negative, are also revealed. Rahim Karimov's description of some objects in the novel "Komila" serves as proof of our opinion. The reality of the object, which is a philosophical concept in understanding and thinking about existence, was explained in detail in the dictionaries of terms related to literary studies. The given artistic image from the novel "Komila" below serves to prove our point as an artistic tool that defines the situation, although it is larger.

Based on this purpose, we will pay attention to the meanings of the chest, lock, satin, and hat depicted in the novel's artistic fabric as objects and details. "Aunt Aybachin opened the large lock of an old chest left by her mother, Aunt Khadija, with almost nothing inside.

For a poor person, even the three or four pieces of cloth in the chest are worth a fortune. A few pieces of satin came out of the rags. I had a sewing machine left over from my good grandmother."

"Aybachin opa measured Komila's height and shoulder width, and sewed a dress for her. She sat down on her old hand machine and slowly began to sew."

The old chest and its large lock in the piece presented, in addition to fulfilling their function, carry a symbolic meaning.

According to Uzbek tradition, the chest is not opened in front of everyone. Everyone has a chest in life. The locked chest of the heart keeps the secrets of each person. That is, the chest of objects is equated with the human heart in artistic expression. The spiritual world of the poet, known only to himself and his mother, Aunt Khadija, has been transformed into a chest-object. No one can translate it. The chest is also magical because if the owner of the chest does not open it voluntarily, that is, if he does not recite the prayer for opening the chest, or if he does not know it, if it is opened forcibly, it will simply turn into an object. The magical spell inside the chest loses its magic, and the magic of the object is not visible. The chest becomes an object, and the magical objects inside the chest become ordinary objects. Олинган парчадаги эски сандиқ тарих, инсон ҳаёти музейи сифатида акс эттирилади. It has a big lock. It is difficult to open. Aunt Oybachin has the key. The lock of the history of Gulandom is in Oybachin. Aunt Oybachin, the mother of the main character of the work, kept the history of Gulandom all her life. All the secrets related to the history of Komila can only be told to Gulandom's daughter Komila. Opening the chest, she takes out a satin dress from among the fabrics. The satin dress is a hint of Komila's future life path. That is, the world of objects left by Khadija, especially the artistic depiction through satin fabric, satisfies and fills the personal

feelings in a person. First, satin fabric is an inheritance left by grandmother Khadija, and it is very precious. It awakens a sense of pride in generations in the hearts of Oybachin and Komila. Secondly, it is a means of conveying the secrets kept by Oybachin to Komila, and is an artistic representation of the private feelings between mother and child. Thirdly, only one piece of clothing was taken from the chest of secrets. The chest, which is old and has a large lock, contains many pieces of clothing-secrets. That is, the satin fabric is an item taken from the original chest, which contains the beginning of the secrets that can be known only to the heroine of the work, Komila. It is the first link in the chain of secrets that slip out with the help of a key. Fourth, it is a reference to the colorful realities of Komila's life as a human being, full of sorrows and joys. Fifth, satin is a national fabric that captivates all nations with its beauty, meaning Komila's life is shaped by satisfaction and Uzbek concepts.

The author symbolically refers to the desire to pursue a life path that all humans pursue. All of these are artistic concepts that define the writer's skill. If the transformation of the satin fabric into a dress and its wearing on Komila symbolizes the troubled and problem-free days of her future life, typical of the colorful Uzbeks, the old sewing machine embodies the idea that life itself gradually shapes a person's life.

"After the dress was sewn, Aunt Oybachin braided Komila's remaining hair, which she had left to wear in her wedding dress. She tied a thread to it.

"Yes, mother, what should I wear on my head?" Komila asked her aunt.

"On your head? On your head..."

"Your mother's white turban," she said, almost immediately. After Aunt Oybachin put the new dress on Komila, she took Gulandom's hat, which was in an old rag bag, from the chest, put it on her daughter's head and started crying..."

The secret that the chest kept was unlocked, and a small knot was untied in front of Komila. While her mother's hat brought joy to Komila, it made Oybachin cry. The story continues: Moves to Osh:

"If Komila's hat hadn't suddenly fallen into the pool, wouldn't Maksud have moved?" The hat, like a paper boat, would float steadily toward the bottom of the pool. Maksud would try to grab Komila's hat with a long stick in his hand and pull it to the side.

Finally, he grabbed the hat, shook it three or four times, and put it on Komila's head. You could only see the girl's big, teary eyes at that moment. In his heart, he realized for the first time in the world, with a childish thought, why children needed a man. Couldn't her own father have held the white hat that had flown in the water and had become a little too big for her head?

The hat embodies several ideas:

The hat becomes a miraculous force. The hat does not fall into the pond by itself. An artistic depiction of an object that must fulfill the writer's ideological intention. In the child's imagination, the pond is a symbol of a large life. It can be swallowed up by a person's wrong actions. But there are theorems of life that do not require proof. One of them is that the child must live, his dreams and hopes must come true. The hat must be returned and put on the girl's head. The owner of the hat drowned in the ocean of life due to a wrong move. But the hat, a part of him, remained a child. He must be happy. Men's hands create life. That's why the girl's own father grabs the hat with a stick. He puts the hat on the girl without her knowing it, but under the spell of strong emotions.

An item that preserves Gulandom's memory for aunt Oybachin. That's why he wrapped his heart well in his chest. No one but himself can touch it.

For Komila, the image of the headgear evokes feelings of joy that her mother was unable to give her, and evokes girlish notions of fatherhood.

A tool that triggers memories for a purpose. A hat that fell into the water floated like a boat. As if Gulandom was attracted to him. The imaginary image of the daughter trying to connect her fate with her father is restored (spirits are presented as a guiding force in the plot of the work several times). Maksud struggles to catch the helmet that has fallen into the water with a long stick. The helmet does not sink, and the degree of wear is preserved. In the composition of the novel, it is embodied as an object-memory that connects destinies. From the above example, it is clear that the objects depicted in the novel embody the dialectics of universal human life, complex life problems. Through the writer's pen, the depiction of objects and people serves to highlight not only the human spirit, but also universal philosophical problems, as well as the magical power of emotions, thoughts and feelings. That is why, when thinking about still life based on the image of objects, it is analyzed as a separate genre of art. In fiction, it appears as a compositional method. It is evident that within the grand structure of the novel by Rahim Karimov, the means of illustration, including the image of objects, play an important role in establishing the idea of the work.

In the novel "Komila", objects appear only as decoration, not as a means of beautifying or formally perfecting the structure of the work. Rahim Karimov, while depicting objects with kindness, does not enliven a dull and dull image, but rather, objects acquire an important meaning in solving complex life problems in the fate of the characters. Rahim Karimov adheres to the speed of the image characteristic of the present time when giving the plot of the novel "Komila". Details are not given in the events. Events develop quickly. It makes good use of conventionality and parallelism, which is often used in foreign films, as well as the method of composition with backward imagery. Writer Rahim Karimov conveys his attitude to events in the fabric of the work's construction. This method used by the author in the novel is also rarely used in Uzbek novels. It is a compositional device that determines the uniqueness of the novel's composition:

There are sayings in the world such as "God's cauldron boils slowly", "The world returns with vengeance". These are not just words. Everything in this world has a measure.", "There is no evening for kindness," they say for a reason. "Both good and bad words come from the same mouth." "A human being can be killed with one word and brought back to life with one word...", "There is probably no better and worst creature in the world than a human being," "Time is a horse that does not give rein to anyone. No one has ever been able to stop him and will not be able to stop him.

Philosophical thoughts like "It flows like a stream" motivate the reader to understand the essence of small images. It helps to understand the idea put forward in the classification of reality and images. In conclusion, it can be noted that Rahim Karimov, while thinking about the wealth of society and the prosperous life of a person in the novel, divides the images in the novel into groups. And based on this, he seeks to analyze the specific manifestations of the concept of wealth and a wealthy life:

1. Through the interpretation of the images of Komila and Qabil, it is explained that wealth is the point of contact between materiality and spirituality. It is emphasized that achieving materiality is in human labor.

2. Through the images of Oybachin and Gulandom, the philosophical concept that true wealth is not in materiality but in spirituality is put forward.

3. In images such as Dilfuza, Jabbar, and Zulaykha, the characteristics of individuals who perceive wealth as materiality in itself are instilled.

According to the author, those who consider wealth to be materialistic value the ability to earn money without paying attention to the spiritual qualities of a person. Having wealth becomes the only need. Dilfuza will not hesitate to do anything to avoid becoming a partner in Komila's father's property. She will not hesitate to hire Jabbar to be a barrier to Komila's happiness.

A misunderstanding of wealth leads to a misunderstanding of its benefits and harms. Understanding the essence of wealth can only come with a complete knowledge of wealth. Analyzing the relationship of his created images to wealth through the method of contrast, the author seeks to prove that the spiritual poverty of the forces ruling in society leads to the waste of the country's wealth. The problems raised in the novel are extremely broad, which shows that the writer is concerned about the fate of the country and the prospects of the people. It shows the strength of the writer's desire to see the Motherland free and prosperous.

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