

ARTISTIC SKILLS IN DESCRIBING THE CHARACTER IN A. ATAJANOV'S STORIES

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ABSTRACT

The article analyzes the writer's skill in depicting the character of the protagonist in Karakalpak stories. It is studied on the example of the stories of the well-known writer A. Atajanov. The creation of the protagonist's character in different directions, the narration of the story of the work by the writer, the analysis of the story, the analysis of the monologue are analyzed.

KEYWORDS: writer, story, character, skill, dialogue, monologue, detail, protagonist.

INTRODUCTION

A. Atajanov is a talented Karakalpak writer. Many of his stories have been translated into Uzbek, Kazakh, Turkmen, Russian, Tatar, Avar, Bashkir and Nogai. 1973 "I also plant flowers", 1976 "Notebook", 1978 "Father", 1971 "Seven letters", 1983 "Double holiday", 1984 "Picasso's white dove", 1987 "The Last Snow", "Problem" in 1988, "My Friend Who Shone Like a Leaf" in 1994, "Return" in 1996, "Will You Come to Jiyda in 1997?", In 2010 he suffered in a foreign country man ", a collection of stories such as " Hurricane " was published in 2011. In his stories there are people of different professions, people from different strata of society, people of different character. One of them is a teacher girl, one is a farmer, one is unemployed, lazy, one is an active employee, or a heroine who is busy with various worries of life, her own problems. Because A. Atajanov is a writer who does not like to create stereotypes or similarities in revealing the character of the protagonist.

Any work of art speaks of the reality of life. In particular, various situations in human life, sharp turns, hesitations in people's minds, perseverance, as well as sharp situations are described. Literary scholar K. Kamolov noted that "the experience gained in small-scale prose works plays a key role in the formation of literary genres and the acquisition of the potential of the genre." [1,117]

The story is a small form of the epic type. The story usually describes an event from the hero's life. The short duration of the events described is characterized by the small size of the story, the simple plot, and the lack of participating characters. [2,402.]

Compared to other types of the epic genre, the story has its own characteristics, and they are as follows: the protagonists of the story are few, the story is narrowed down to one or more people ... The episode of the story is limited. [3.42]

Indeed, in the formation of the story genre, we can witness rich experiences in the pre-independence period. It is important to determine the artistic value of monologues, dialogues and portraits in revealing the peculiarities of the characters who took part in the stories of the writer A. Atajanov.

In a story, a particular process of character development is shown only in the description of a particular main event. Depending on what type of character the writer wants to portray, he or she refers to a particular genre that is a weapon that reveals the character. [4.64]

Usually, the protagonist can express himself in different ways, that is, to tell about himself, to be described by others, to remember, to be a diary or letter form (the protagonist's inner feelings) or to understand the events of the work in a coherent way.

In A. Atajanov's story "You are the shining sun" the story is told by the author and the dialogue is analyzed through dialogue. "The dialogue between the characters in a work of art is called dialogue." [5.95]

The story begins with the night shift of a doctor named Jetkerboy. One snowy night, a phone call comes to the hospital. The story continues with a dialogue between the doctor and the contact:

"Yes, yes, I hear the hospital."

"It's impossible ..."

"Are you safe from death?"

"There was a blind old woman alive in the village." He froze from the cold. Come on, we're afraid we're going to break up. " [7.62]

Here, the story begins with a dialogue in the sense of informing, influencing the development of the plot. We can also see the character of the protagonists in the story through the following dialogue:

"Sister, my turn is over," said Jetkerboy. - Your daughter's take the medicine and drink it ... I'll be right back...

"Am I going to sleep that long?" I will be hungry when I dance. Won't you come home if I get better?

"If you return home, sister, if you return, I will return it. If I do a good deed, I will do it all."

Through the dialogue in the example given, the old woman's motherly affection, the doctor's great responsibility for her duties, and human qualities are described.

The writer used the dialogue as well as the monologue in the play. The scientific literature on monologue is defined as follows: "In a work of art, the speech of the protagonists to others or to themselves is called a monologue." . it emerges as a personal opinion that has not been involved. " [9.111]

The protagonist of the story is an old woman. He gets lost, looking for his only child, who works as a tractor driver on the sidelines, and freezes from the cold. The monologue of the blind old woman also draws the reader's attention to the gradual confusion of the story. "... Oh my God, you turned off the light that I saw in the world and enjoyed your beauty - I agreed. I was very grateful to you for the breath you created to live, for the life you gave me as a slave. Do you want to shorten your life by leaving Biysanam an orphan?" [6.61] In this example, the old woman's self-talk, that is, her love for her child, is described through her inner monologue.

The old woman is saved from the clutches of death with the help of good people. He thanked the Jetkerboy doctor and said, "Do you have a mother?" when asked, the doctor's mood drops. Because he had no mother. Jetkerboy, a blind-eyed old woman, looks at a loving mother and expresses the value and humanity of all mothers with the words: "The mother shines in the sky for her child, the meaning of her life." Based on the main idea of the story, its theme is also so named.

In terms of composition, the method of describing the heroes in the language of one of the events in the work is also found in the literature of Russian and fraternal peoples. Literary scholar J. Esenov considers this in a special article "A compositional way to describe the feelings of love between the master and the scientist in the novel" Last Days "by the Uzbek writer A. Kadyri on behalf of the scientist." [8.62]

Detail is an important weapon in revealing a character. [4.78] Literary critic D.Kuronov describes the detail depending on the level of the object: "Detailed images (concepts, objects, objects, portraits, landscapes) differ in their statistical state" [72.]

In the story of A. Atazhanov "Kuyun" the well is also named after the scenic detail. During the development of the story, the image of the protagonist, an ordinary village girl, a math teacher, a hardworking, humble, patient and intelligent girl is used in different ways to reveal the psychology of the story.

The events in the story first begin when a teacher girl, Ayman, is in class at school when a young man comes looking for her. The female teachers sitting in the teachers' room at the school think differently about the young man they are looking for and talk to Ayman. Some assume she is her husband, while others think she should know the young man a little. So, as soon as Ayman steps out of the story and says that he will go and talk to the guy who came looking for him, the author says that Ayman's first marriage to the guy who came looking for him, marrying a guy he doesn't like, and his mother-in-law's humiliation, Ayman's family is poor, the suffering she endured, and the inability of her husband to endure the hostilities at home, and the return of her child to her home ill, the mother's recovery from her treatment, the lack of her own home, and the difficult days.

Ayman's brother's ignorance is reflected in the following dialogue between them: Her younger brother said, "If we feed a couple who are lying down and drinking when we are not full, we will not be able to find a home, sister. Our house... The young man was so angry that he grunted like a stone chewing on a horse's teeth. [6.16]

The character of the protagonist is revealed by the retrospective plot of this single episode. The reader is left with these events until the end of the story of the young man who came to school in search of Ayman, mentioned at the beginning of the story.

The story of the "Hurricane" unfolds as Ayman recovers from illness, struggles to find a job, his brother's innocent imprisonment, and the drunken, tractor-driving, but kind-hearted brother of the school principal he employs, until he meets Ayman and his ex-husband. skillfully entered in the time interval, i.e., when the lashes are plucked.

Ayman returns home with her ex-husband, who has been looking for her, without asking how she is. She tells the story of how her mother-in-law felt that her daughter-in-law was suffering for some reason when she came home to her second marriage, that is, the story was stopped from where Ayman came home, the second plot is why her second husband, mother-in-law, husband divorced her ex-husband events such as the infertility of the house are described in succession, and at the end are skillfully linked by the writer to Ayman's second husband's coming home from work and making noise, i.e., the previous event.

So, in revealing the human qualities of the protagonist Ayman in the story, her endurance as a woman, hard work, struggle for life, at least trying to save her second life, at the end of the story she is even stunned, heartbroken by the search for her first husband. in two parts of the story the writer skillfully uses, the protagonist's thoughts, his outlook on life, his views on life are interpreted artistically through the details of the well.

The writer skillfully depicts the positive tone of the ideological content at the end of the work, both through the details of the knot and the bridge. The story is reflected in the detail of the knot, whether or not to save the second marriage of Ayman, who has lost his mind from work. For example: "The old woman was shocked to see the knot wrapped in a handkerchief in her hand as the bride went in again and went out again. Tuguncha! The fact that a woman carries a knot means that I do not live in this house." [6.33]

Tired of her husband's drunken behavior, Ayman, who is suffering from a severe marriage, does not let go of the knot in his armpit when he walks by the gas stove or drinks tea.

«... We lost the bride for a month... What are you doing, don't we go inside? ... When the mother returned home, the young man suddenly jumped up and ran after his wife.

The two of them did not talk much... Once he saw the knot in the bride's armpit in the hands of a foolish, stupid, stupid child, opened his collar and spat "tuff, tuff" and expressed his approval of slavery, and his eyes shone with joy. [6.40]

In this passage, the writer skillfully narrates how the knot in the bride's armpit passed into the hands of a foolish child as she stood on the bridge the child had built. The reunification of a broken family through the use of bridge and knot details further enhanced the artistic value of the work.

In stories, as in other epic genres, the foreground should be the idea embedded in the characters, not the character that emerges in the course of the development of the content or plot. [4.75]

In A. Atajanov's story "Kuyun" the main idea of the work is revealed through the details of Kuyun. The author's mother-in-law's pressure on events such as the movement of a rabbit in Ayman's life, and her husband's indifference to the fate of his wife, make him look like a rabbit that flew him into the sky like a piece of shredded paper, as described in the hero's mind.

The compositional features of A. Atajanov's stories "Perseverance and kindness", "Above all confidence", "You are the shining sun", "Mistake", "Sleep", "The heart of man", "You are my happiness", etc. in the play we witness that the psychologism of the lyrical and protagonist character is stronger than the epic style, i.e. the lyrical-psychological style is stronger.

In the story "Confidence is more than anything else", the young family quarrels between the couple simply because of a picture of a student girl. Through the photo detail, there is a big disagreement between Nurim and the Lady. Through the scandal, the characters of the two heroes are revealed.

The lady finds a picture in her husband's notebook and accuses her husband of Nurim in vain, saying, "This is a picture of your love."

The events develop in an ideological and aesthetic direction, the lyrical experiences of the writer, the events of revealing the identity of the "unknown girl" in the picture continue, and the conflict is resolved. It turns out that the girl in the photo is the girl who saved Nurim from great embarrassment when she was a student.

In the story, the lady's angry temper, her quick, hasty decision from a problem, her character is revealed through a monologue when she takes the picture below. In the monologue, the activity of one of the participants of the work stands out. [9.111] For example: "Hey, stupid young people, what would you do to steal my happiness... Was there no other man?! Or are you alone in my world?! He hated to wipe the moisture off her face. - I do not put my clean hand on a dirty photo. I am clean, I am clean. Iloya, do you have water in your picture? Will your life and your picture go without a name? Always, I don't let the one you talk to stare me in the eye and trample on my honor. Don't even play like a monkey in front of me! If I don't bark like a dog and meow like a cat, I will change my name. " [6.46]

At the end of the story, with the revelation of the events of the student girl in the picture, the Lady understands the whole event, the situation.

In A. Atajanov's story "The Heart of Man" he lyrically described the breakup of two young families who fell in love and their experiences through the "I" on the first page. The beautiful bride is told to the lyrical protagonist in the form of a recollection of what she experienced in her youth.

A student studying at a university in a remote city falls in love with him, leaving his wife with his mother-in-law and going to school again on his own. The young bride, unwilling to sit idle at home, goes to work in a chemistry lab and sends all the money she earns to her husband. The husband, on the other hand, gradually begins to cool off from his wife. As such events continue, a son is born into the family. The boy's father is still not kind.

The final arrival of the student reveals his character, his inner feelings in the story. The author describes the student's lack of human qualities, inferiority, unkindness to his child, invisibility in the eyes of his family, and attachment to another woman as follows: He put both hands on his nose and came empty-handed. Neither the mother nor the child received anything. Suddenly a dark cloud covered the lighted house, and I was embarrassed, and when we asked about the situation, our words seemed to contradict each other. One will come down from heaven, and the other will fall to the ground. " [6.36] at the end of this story, the writer's skill in composing a composition is obvious. A young mother who says to her wife, "I am lost," after a long silence, ignores her as a human being because she has a high school education, considers herself a university student, and even treats her loving mother rudely and coldly. Renunciation is made known through the mutual dialogue of the young couple. For example: "What about the child? What are you going to do with the Jalgas that binds us both?

- Solve it yourself. Just let me.

-A fatherless orphan is a great orphan. Orphan without a mother! Jalgas is mine...

"Yes, I agree." [6.82]

At the same time, the fate of man, the comparison of humanity with a diploma of higher education, arrogance, indifference to family responsibilities, paternity, low human qualities are described in these two small conversations. In conclusion, the use of dialogue, monologue and details in the depiction of the hero's character in the stories of the writer A. Atajanov helped to further increase the artistic value of the work. Dialogue and monologues make a worthy contribution to the depiction of the story of the work, to the creation of the heroic character. Particularly noteworthy is the detailed description, which demonstrates the writing style, experience, skill of the creators of the story genre, as well as the coverage of the idea of the work.

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