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ДОШКОЛЬНОГО И
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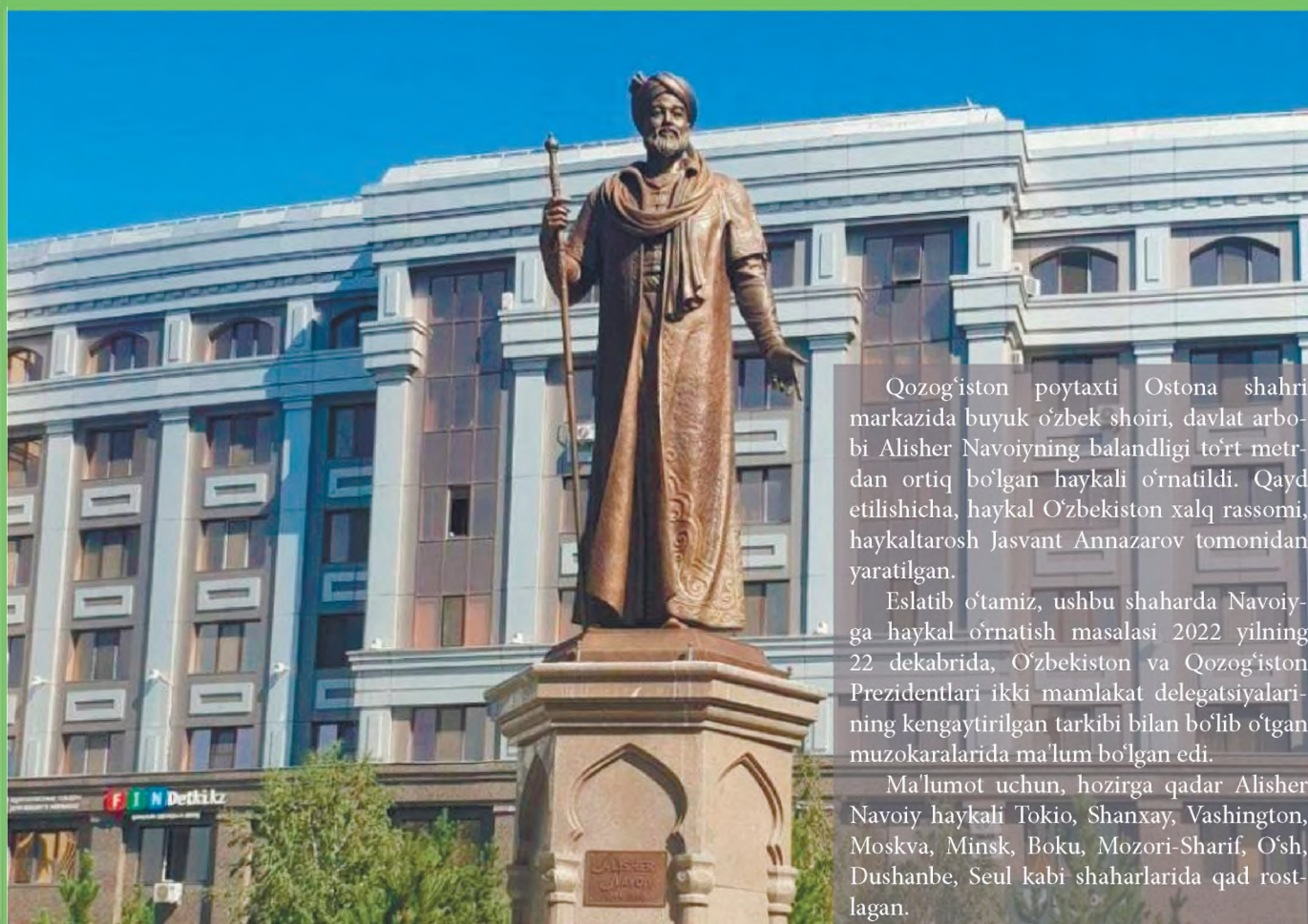
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TIL VA ADABIYOT

TA'LIMI

Я ПРЕПОДАВАНИЕ ЯЗЫКА И ЛИТЕРАТУРЫ

jurnali

O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasi Rayasati qarori bilan Filologiya hamda Pedagogika fanlari bo'yicha doktorlik dissertatsiyalari (PhD, DSc) asosiy ilmiy natijalarini chop etish tavsiya etilgan milliy ilmiy nashrdir.

oladi. Shum bolaning shumliklari, bozor hangomalari, har xil tomoshalar, kissavurlar bazmi, ko'cha-ko'yda tentirab yurgan jinnilarning kulgili qiliqlari – bularning barchasi o'quvchida o'zgacha kayfiyat uyg'otadi, bir-oq shunchaki hangoma, oldi-qochdi sarguzashtlardan iboratdek tuyilgan tasvirlarda muhim ijtimoiy ma'no yashiringan. Qissada o'sha davr xalq hayotining barcha ikir-chikirlari haqqoniy yoritilgan.

“G'afur G'ulom so'z san'ati ustida qunt bilan ishlagan. U o'z asarlarida jozibador manzara yaratish maqsadida so'zning hissiy kuchini oshirib, kishida his-hayajon uyg'otib hayratda qoldiradigan real hayotiy va jonli lavhalar tasvirida namoyon etadi” [1:15]. Asarda hayotning turli jabhalariga taalluqli bo'lgan so'z va atamalar ijodkor uslubiga xos tarzda o'z badiiy ifodasini topgan. Bu esa, albatta, so'z san'atkorining dunyoqarashi bilan bog'liq. Undagi kuzatuvchanlik, hayotsevarlik, turli sohalarga bo'lgan qiziquvchanlik, ayniqsa, ijtimoiy va tabiiy sohalarga nisbatan bo'lgan chuqur mulohazakorlik yaqqol sezilib turadi. Asarda ma'lum joy xususiyatlarini aks ettirish uchun qahramonlar nutqi orqali dialektizm, kasb-hunarga oid atamalar, jargonlar va shunga o'xshash leksik vositalardan ham keng foydalanilgan. Ijodkor badiiylilikni oshirish, o'quvchini real tasviriy holatga ishonтира bilish maqsadida emotsional-bo'yqodkor hamda eskirgan so'zlarni faol qo'llagan.

“Shum bola”da shunday jumlar bor: “Bola-chaqalari bo'lmaganidan uylari biznikiga o'xshash to's-to'polon emas – yig'inchoqli”. Ushbu jumlada yig'inchoqli so'zi tartibli, saronjom-sarishta ma'nosida qo'llangan fe'l formasidir. Bu fe'l formasi hozir ham ba'zi shevalarda saqlanib qolgan [2: 35].

Asaming bosh qahramoni, asl ismi pinhon tutilgan – oddiygina shum bola... Aslida, shumligiga qaramasdan u juda toza, bolalarcha oqko'ngil, qayerda yaxshilig-u, qayerda yovuzlik, qayerda to'g'rilig-u, qayerda yolg'on borligini kattalardan yaxshiroq biladi. G'afur G'ulom o'z shaxsiy kechinmalarini shum bolaga yuklar ekan, ayni paytda, u shum bolani o'sha davr bolalarining ko'pchiligiga xos bo'lgan xarakterli xususiyatlar egasi qilib ko'rsatadi. Demak, qahramon – umumlashma obraz, aniq bir shaxsdan ko'ra, davrning tipik vakilidir.

Shum bolaning taqdiri o'ta fojiali, ammo u bitmas-tuganmas hayotiy kuchga to'la; hamma muvaffaqiyatsizliklarga kuchli optimizm va makkorona ziyraklikni, har xil umidsizliklarga kulgili, har qanday kuchli dushmanlarga ularning zaif va g'alati tomonlarini topish qobiliyatini qarshi qo'yadi. Hech qachon ishi yurishmaydigan bu boshpanasiz bola pirovardida baxtsiz sharoitni ham, zabardast boylarni ham, ayyor savdogarlarni ham yengib chiqadi. U o'ta sho'x, bebosh, o'zboshimcha,

ayyor, qitmir, to'polonchi, ham nodon, ham topqir, ham anqov, ham quv, har qanday murakkab vaziyatlardan omon chiqib ketadigan shaddod shaxs sifatida ko'z oldimizda gavdalanadi. Salkam yarim yillik sarguzashti davomida uning kirmagan ko'chasi, qilmagan ishi qolmaydi; qaysi ishga qo'l urmasin, qaysi ko'chaga kirmasin, oxiri “voy” bo'lib chiqadi. O'n to'rt-o'n besh yoshli yigitcha hayotda o'z yo'li va o'mini, qilar ishini topolmay sarson-sargardon. Uning darbadar, betayin hayoti, g'aroyib sarguzashtlari orqali adib jamiyatga, millat bolalarini o'z holiga tashlab qo'ygan tuzumga qarshi isyon ko'targan. Eng muhimi, adib bu qissada bolalarning sayoq yurishi va boshlaridan o'tkazgan har xil sarguzashtlari zahirida og'ir turmush sharoiti yotganligini mohirona ko'rsata olgan.

G'afur G'ulomning qahramoni sarguzashtga o'ch, ruhiy erkinlikka intiluvchan bola. Agar shum bola chuqur mulohaza egasi sifatida gavdalanirilganda edi, u bu kabi erkinliklarga ega bo'lmadi. Muallif buni anglagan holda o'z qahramoniga turmushning keng chorahalarida erkin kechish imkonini beradi. Badiiy asarda ruhiy erkinlikni ta'minlash esa badiiylilikning muhim asosi sanaladi. Shum bola “o'tish davri”ni boshdan kechirayotgan, rivojlanayotgan o'smir. Bu davrda o'smiring “men”i qaytadan shakllanadi. Uning atrofidagilari, ayniqsa, o'z-o'ziga munosabati, qiziqishlari, qadriyatlarini yo'nalishi keskin o'zgaradi. Bu bosqichlarni bosib o'tish uchun shaxsga kamida besh-olti yil kerak bo'ladi. Shum bola esa, olti oy ichida bu bosqichlardan o'tib, o'z-o'zini anglashga yetib boradi. Yozuvchi o'sha davrda shaharda ishsizlik avj olishi tufayli nafaqat bolalar, balki kattalar ham qiynalganini ta'kidlaydi. Kitobxon shum bolalarni, “ertadan kech ko'cha-kuyda sandiroqlab yuradigan uvin-to'da bekorchilar”ni ko'rgach, ularning uyni tashlab chiqib ketib, o'z boshlaridan katta sarguzashtlar o'tkazishiga sira shubha qilmaydi.

G'afur G'ulomning “Shum bola” qissasini o'qiganimizda yoki shu asar asosida sahnalashtirilgan badiiy filmni tomosha qilganimizda har safar bosh qahramonning topqirligi, zukkoligi, sho'x-shaddodligini ko'rib zavqlanamiz. Garchi yolg'onchiligi, shumliklari odob-axloq qoidalariga zid bo'lsa-da, asar davomida unga xayrixoh bo'lamiz. Sababi, asarda shum bola o'zidan-da shumroq hayot bilan yuzma-yuz keladi, ta'bir joiz bo'lsa, bel-lashuvga kirishadi. Yozuvchining asosiy maqsadi qahramon xatti-harakatini, uning bolalarcha sodda, ravon, hamma uchun tushunarli bo'lgan nutqini, hozirjavoblik xislatlarini ko'rsatish bo'lsa, bundan tashqari o'sha davr muhiti, xalqning og'ir ahvoli, ruhiyatini o'quvchi ko'z oldida real tasvirlashdan iborat edi. Va bizningcha, muallif buning uddasidan chiqa olgan.

Foydalanilgan adabiyotlar

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2. Hamidov Z. G'afur G'ulom prozasi leksikasi. – Toshkent, 2003.

ARTISTIC COMPOSITION: UNITY OF PORTRAIT AND LANDSCAPE

One of the main fragments in the plot-content genre of the story are compact details and elements of the landscape, portrait, composition as a whole. Although many stories created in the early 20th century were written under the influence of rare samples of Western and Russian literature, their artistic coloring was created in harmony with national traditions – classical works. It has become a tradition to convey the national spirit and national traditions in the story. And artistically, it has improved in these aspects. Every reader who follows the development of Uzbek prose cannot help but see that the narrative develops in quick pictures and that serious life tasks are solved in this small genre, as well as in epic genres. The genre of narration, along with other genres, has acquired great importance in the education of a person in a new society.

In all this, it served to embody the image of people building their future. Indeed, at the beginning of the 20th century, the Uzbek narrative was formed in form and content, plot and idea under the influence of the Russian narrative. The foundation of a new direction was laid in the system of plot and compositional integrity. In particular, in a series of short stories created by Franz Kafka, Albert Camus, James Joyce, Chekhov, A. Kahhar and Oybek, Sh. Kholmiraev, O. Umarbekov, various destinies related to the human psyche in non-ideological aspects were revealed. Although in some of their works they caught the transient ideas of that time, they managed to create a number of unique stories with strong poetic meaning.

One of the fragments of the artistic composition is a portrait. When it comes to portraiture, it is understood how and in what way a writer can describe a person's psyche. However, in this three-dimensional world, the portrait requires a combination of symbolic and metaphorical interpretation in the narrative of later years. In the literary dictionary, portrait (fr. portarie – to portray) is the appearance of a character described using words (appearance, posture, clothing, facial expressions, body position and movements, actions), creating a full-fledged human image that comes to life in the reader's imagination. Epic portrait is a form of description, which is a compositional element of the work. Conditionally, static and dynamic portrait types are distinguished. The reason why it is called static is that in this type of item, the character's appearance is drawn in more detail, while the plot event is suspended. Dynamic portrait does not mean a detailed image, but some details characteristic of the character's appearance are given in the description of events and dialogues, that is, during the action. It seems that the separation of static and dynamic portraits into two, as plot types, is useful for the correct interpretation of the components of a work of art. After all, the artistic components, i.e. any element that sets the plot in motion in its compositional forms is considered a product of the writer's creative search. For example, in

the stories of Abdulla Kahhor, the form and content, the idea and the principles of its reflection are determined by the orientation to a dynamic description of reality. In some stories, the techniques described by Chekhov are available, and in some the perfection of national prose is shown. There are many places influenced by Chekhov, but Kahhar focuses on interpreting the era and its problems together with human problems. In Chekhov's story "Women's happiness", the writer uses a dynamic portrait when describing a female portrait. Turning to a dynamic portrait in the course of the narrative, the writer tries to draw in compressed pictures what kind of character is Vera Nikitishna, the senior general:

"– Leave it, please! – Probkin got angry. – The lady in the crowd is always the first to push. The man stands and looks at one point, and the lady spreads her arms and pushes so that her outfits are not crumpled. There's nothing to say! The female sex is always lucky in everything. Women are not taken as soldiers, and they are free of charge for dancing evenings, and they are released from corporal punishment..."

The exposition of the story begins with the funeral of the general. Ministers and high-ranking officials come to the funeral of Lieutenant General Zapupiri. At such a moment, he paints a very beautiful portrait of the lonely journey of the general and his lame maid, behaving like the wife of a high official. There is also a symbolic meaning in the title of the story "Women' happiness". In addition to showing that it is a great happiness to surrender to this beauty in the face of all beauty and grace, there is also a suitable speech for the portrait of the lame Vera Nikitishna. The writer throws this speech into the reality of the story. He describes in a dynamic portrait the compromise of a woman with the inner and outer world, always trying to convey her word.

Prof. V. Elchiev writes: "Speaking about the function of composition in a work of art, first of all, it should be remembered that it combines vital materials and various parts that allow you to study the theme, idea, epic experience and problems in history. Among these vital materials, along with the plot and its components, portraits of characters and descriptions of places are given. This gives reason to say that the composition organizes the plot (life material) of the work, as well as the specific character and image of the actors, the role of the landscape in a series of events". Indeed, the artistic composition creates a very beautiful scene with a landscape, portrait, introductory events, lyrical digressions. It ensures the education of the work, leads to a clear clarification of the author's idea and purpose. Therefore, every writer follows the principles of life that he sees and describes the character. As a result, the integrity of the system in the story is preserved, the plot and composition are harmonized. There is an intersymbolic development. At such moments, the writer makes good use of his potential skills.

In the plot, the type of static portrait is often found in the works of Chekhov and Kahhar. However, the role of portrait and landscape in the work of both writers is special. For example, A. Kahhar often tells the reader what he wants to say through an epigraph, and Chekhov likes to describe from the point of view of the situation and circumstances. "Every work worthy of being called the "great literature" of world artistic thought, in its essence, hides an externally expressed, essentially unified problem of why a person came, why he lives and where he goes. Samples of the original literature intersect and generalize to such an extent that a solution to this huge problem is realized. This is how original literature differs from works that are called literature in general, but which, according to the basic principle, are destined to "get lost in the valleys of words". Therefore, an original literary sample is extremely rare, and its understanding and interpretation are difficult. The lower layer of A. P. Chekhov's stories, which truly belongs to the treasures of world literature, encourages the reader to constantly think about the good. If he draws certain conclusions from it and always uses these conclusions in his life paths, there will be fewer human mistakes. The writer weaves a portrait with very dark details. This process always prepares a great ground for the realization of the goal set before it.

In the studies of A. Kahhar and Sh. Kholmiraev on Uzbek storytelling, an artistic portrait occupies a special place. Since the description of the nature (artistic character) is unique in the story, it is possible to find out how high or average the writer's skill is in this process. In the composition of the story, simple details coordinate concepts such as the structure of objects, places, situations, the purpose of introducing an artistic image into the plot of the work, their artistic function. Speaking about the landscape, first of all it should be noted that man is a part of nature, he lives to understand this riddle of being. Life. Understands the essence of life, "liveliness". The didactic spirit prevails in most of the narrative. Because any problem depicted is used to shed light on the problem. Since education is the main criterion, the concept of the writer in it serves to reveal this criterion.

In the literary dictionary, landscape (fr. paysage – place, country) is an important component of artistic reality created in a literary work, the image of an open space (indoor space – interior) where events take place. The writer can describe the landscape in detail, stopping the development of events (static portrait), or give relevant details during the events (dynamic portrait). The main function of the landscape in the work is to give an idea of the place and time where events occur. However, the functions of portrait in the work are not limited to this, it is characterized by polyfunctionality [6]. Therefore, the

role of landscape in the poetics of a work of art, ensuring the integrity of the plot and composition, is extremely important. Its psychological and strong philosophical and aesthetic scope is wide. Especially in a short period of time in the story, the evolution of the character and the demands of the situation create an artistic landscape. After all, in any situation, the writer evaluates the external and internal appearance of the character from the point of view of artistic conditioning. So, landscape as an artistic tool performs an important function in revealing the dynamic shifts of both plot and composition, as well as their harmony. In such a situation, the landscape is measured by the writer's chosen idea, concept and focus on a broader coverage of the topic. In fact, the artistic function of the landscape in the composition of the story serves to embody the socio-psychological state of a person creating his own world.

In the story, the landscape is very useful for revealing a psychological portrait. Dynamic portrait thickens the landscape (image). Through the actions of the heroes, the pure and impeccable Uzbek character is revealed.

Arastu admits: "Artists portray certain personalities, and they can be good or bad. (Because this is what determines the character of people, since all people differ in character flaws or qualities). They will be better than us or worse than us or similar to us" [7]. In this regard, when depicting aspects related to the fate of a person, the writer must deeply feel the inner world of a person, thoroughly study it, delve into the essence of the problem. Therefore, in Sh. Kholmiraev's story "Uzbek character", each character shows his nature. Ergash, the hero who directs him and illuminates him from the inside, works on the same principle. He comes to understand that character determines the image of a nation.

Thus, each issue is checked by the writer's imagination. Therefore, portrait and landscape occupy a special position due to their versatility. In this situation, a synthesis of plot and compositional integrity is revealed in the artistic research of A. Chekhov, A. Kahhar and Sh. Kholmiraev.

It is worth noting that Freud explains two dominant foundations that constantly struggle in the human psyche and compete for victory. The first is the desire to enjoy total beauty, enjoyment and benefits, that is, the life-giving instinct – libido, which is the source of the desire for life. The second is an aggressive instinct leading to death, chaos, destruction, self-destruction – mortido. The spirit manifests on the basis of these two foundations. If the human psyche is based on libido, then libido is strong, the vitality and light in this psyche will be strong. If mortido increases, the decline and disintegration of the psyche, the desire for death, the vision of the world in black colors will be stronger.

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