

<https://cejsr.academicjournal.io>

Proportionality Of Image And Idea

Abdullayev Khamro Dauletbaevich

candidate of philology, associate professor

Karakalpak State University named after Berdak

Uzbekistan, the city of Nukus

ABSTRACT

This article analyzes the novel "Rebellion and Obedience" by the famous Uzbek writer Ulugbek Hamdam. The article interprets the idea-creating functions of the elements of the artistic composition, the artistic-aesthetic functions of the means of speech that implement the ideational communication in the text.

KEYWORDS: *novel, image, idea, language of artistic work, author's speech, character's speech, dialogue, monologue, character, style.*

Language, together with components such as character, plot, conflict, composition are the most important features of a work of art. Moreover, as V. G. Belinsky said, it is a factor that realizes publicness and artistry. In this sense, language performs a universal function in artistic creation. Because, "in a realistic work, in order to show the event truthfully, along with the outer appearance of the hero, his inner world, complex feelings, his own character, living conditions and situation are should be described with necessary details " [1.8]. It should also be noted that the language of an artistic work is a multifaceted issue that covers all areas of the creative process. In particular, the function of the language of the work among the artistic components, its basis on living and literary languages, various features and tools determine its versatility. The work of I. Kadirov, one of our well-known scientists, who analyzed this issue in detail [2] which is about the specific features of the language of the artistic work.

Taking into account these features of the language of the work of art, we tried to study the specific function of the issue in bringing out the linguistic thinking. In this feature of the language of the work of art, first of all, the author's speech and position, character's speech is leading. Based on this feature, we focused on the analysis of U. Hamdam's novel "Rebellion and Obedience", which is considered one of the achievements of Uzbek novelists. When thinking about the poetic speech in the novel "Rebellion and Obedience", we see that Ulugbek Hamdam approached the artistic language not only as a means of creating form, but also as a means of ensuring the unity of form and content. In the novel, the author's speech performed a great artistic task. First of all, the author's speech is informative and aims to reveal the idea behind the work. When the writer puts the owner of an active and businesslike, sharp and violent, but selfish character in the center of the novel, he "stays with him all the time", "explains the reasons for his actions... and holds his reins"[3.192].

In the linguistic features of "Rebellion and Obedience", the author's speech does not play the role of manager, evaluator, or judge in the merging, intermingling, and exchange of layers of expressive speech. "Isn't the meaning of being born and living in the world to feel this beauty, to pay attention to it?" - he thought. Akbar was enjoying the snow that was falling in his face and melting instantly. In the distance, a young man clutching his girlfriend's waist, holding his face in the snow, and the girl was trying to get out with lifeless movements, he kissed the snow melting cheeks and lips of her. Akbar admired them for a while. The thought crossed his mind: "**If only they themselves knew that they were being pampered in the arms of the rarest, highest stage of life**"... Akbar wandered in the alley

<https://cejsr.academicjournal.io>

for a long time. He thought of his teacher and felt her and her conversations. As Farida would bring her children during the winter vacation, it seemed that Akbar himself would not go to the region yet. Even though he has a phone, perhaps, it will be better expressed in a letter what he wanted to say to his teacher. While walking under the trees in the snow, Akbar started to write a letter to the doctor in his mind: "Master, I miss you... I walked silently because I had nothing to say. Now it seems it has... Love!.. But I don't know what to do... I know that the important thing is not my helplessness, but the fact that I faced this and felt with all my being that the meaning of my life had entered. Oh! Yes, teacher, I finally found the meaning of my life – my lifetime! In fact, wasn't this my desire and dream?. Although this love does not promise me anything except suffering, I am happy! Because, teacher, my constant questions such as "Why did I come into the world, what is the first reason why I wake up every morning?" didn't bother me anymore.

They fell silent as if it had never happened. Master, what do you say? Didn't I just come across delusional visions, scheming mirages? Why didn't you tell me about love when you told me everything about your life? Why is it that in all the stories you tell me, it's like, "What is the meaning of life?" has always remained open as the answer to the question? Or did you hide it from me? For what reason?.. After all, I'm in trouble!.. Although I'm not looking for more logic and meaning in the world, what I've found has not given me peace of mind, or something more important than love, more intimate than that. But the heart is still unsatisfied... At last Love! Only now Love is trying to teach me something, and I am also excited with my breath caught in my throat in front of it. The secret of the matter, I still do not know it better, but the greatest wisdom of life is found in love. Don't be fooled by rubbing and let it be so. If what I expected turns out to be a mirage again, I can't bear it. I will kill myself despite the guilt. However, it has already lost his sweetness..." [5. 356-358]. A small particle of dialectical analysis is shown here by describing the character in the author's speech. In such places, the author's speech and Akbar's sufferings are intermingled, and polyphonism has appeared.

One of the characteristics of Ulugbek Hamdam's style is that in his works, this artist not only uses symbols and details to express the human psyche, destiny, and its complications, but also often builds a whole work on the basis of symbolism and loads the content and idea to the core of detail. The beauty of a person is associated with youth. Because at that time a person takes a first and sincere look at the world. If the beauty experienced in youth can be kept in memory, it is inevitable that it will be perceived even in the later stages of a person's life. Beauty recognized through perception and observation becomes reality. Because of Diana Akbar made the bird of the heart, which was caged in the narrow environment of life, ready to fly for the first time. In fact, this feeling was not in reality, but in his heart, and it was because of his heart that a new era began in his life - a period of contemplation and observation. Due to the various ups and downs of life, he chose a comfortable home, a respected job and children, not his love. Akbar and Farida began to live separately by fate. They could not be called loving souls. Farida and her parents took the initiative in getting married. The woman loved. Her love was one-sided. But even so, Farida did not complain about her marriage. Akbar and Farida are a legal couple. And Diana enters the trio by fate. There is one factor that legitimizes Diana into the three, it is love. Akbar and Diana love each other, that is, the love here is two-way. It is understood that if Akbar is legally attached to Farida, then he is attached to **Diana in love**.

Akbar's knees trembled and his heart froze. "What will happen?" - this question in the later times destroyed not only his brain, but his whole body and life. He could sense from the inside that he was running out of strength and that his life would gradually end in this departure. He also felt that now his true happiness depended on Diana and his relationship with her. A love that has never visited before. Is it like this: a person's happiness depends on someone else, on his feelings for you?... However, this is exactly how Akbar felt. His heart was only for Diana, he longed for her, he felt happy only in Diana's presence and did not need anything else" [5. 351]. **In the process of reading the novel, everyone can be sure that Akbar's hardships are related** to the heart, his pleasure is spiritual, and his perfection

<https://cejsr.academicjournal.io>

is in the heart.

It's true, at first she also thought that she loved Akbar because he was a handsome, very handsome man. This feeling passes in the blink of an eye, as it often did during my teenage years. Now, not a month, not a year, but a whole decade has passed, and unlike Akbar, the fire of love in Diana's heart has grown stronger, but not diminished at all. The reason was that Diana was getting absorbed in the world of a person as powerful as Akbar, a brave man. Yes, Akbar has become more beautiful, more sensitive, and more feminine than his slender stature, which only dazzles the eyes and turns heads. The more they were together, the deeper Diana penetrated into this heart, she enjoyed herself to the extent that she forgot herself. Then sometimes she thought: if Akbar was not beautiful, average, even ugly man, she could madly in love with such a heart! After all, Diana realized over the years that she got used to Akbar's good height, this figure can no longer prepare news and unexpected gifts for Diana, but his heart... Akbar's heart still amazes Diana with its miracles. Yes, this heart was never tired of creating miracles." [5. 378].

As an artist, U. Hamdam used dialogue as the main means of character creation and expression of his leading qualities. The words used in the dialogues, assigning different functions to each sentence, is another proof that the writer is a master of words. When thinking about dialogue, we rely on the scientific conclusions of M. Bakhtin [4]. Every writer puts a great responsibility on him when he introduces dialogue into his work. In using dialogue in the novel, U. Hamdam did not stay only within the framework of familiar imaginations and broad picture norms. He often imposes new functions on the dialogue, opens new aspects of it, forces the dialogue to fully serve his ideological and artistic intentions in the manner typical of a true artist. In particular, to achieve a psychological effect by distracting the reader's thoughts, to strengthen the dramatic situation through silence and questions, to open the mental world of the characters due to the diversity of opinions, to use variable pauses allows to ensure the clarity of the image. There are many bright scenes in the depiction of Akbar and the doctor in the novel "Rebellion and Obedience", and in the use of artistic tools, which testify to the mastery of the author. Through the cited quotes, we tried to show that the dialogue has special importance in drawing the psychological portrait of the characters.

"- I am very tired, master.

- But you can't see the end of the road, right?

- Yes... But it's close, it's getting closer and closer. I am happy about that.

- Death?... You are wrong.

- Why not? Only death will put end to all my suffering. I find solace only in his arms...

- You are making a big mistake, - the doctor's voice sounded even more sharply" [5. 385]

- Well, why is this the end necessary, if death comes after it?

- To die.

- Can't we die without him?

- Yes, you can't die. Your body may die, but your unsatisfied soul will continue to suffer. That's why time is short. it continuous till death! Before you die, you must settle your affairs related to this world, if you want to find comfort in dying. There is no other option... - continued the doctor after a moment's silence. - You're still young, you will have time to make it

- Master, what is the name of that thing that I will have time to catch? What is the name of the end, that holy end?... - Akbar's voice was heard faintly. Instead of answering, the doctor smiled. And Akbar got hot. - Why are you silent? Why do you keep quiet every time it comes to the result, master! Don't you see...

<https://cejsr.academicjournal.io>

- I see, - the doctor interrupted his student, - I see how you are, my son. But what's the point?.. How many times have I repeated that everyone must come to the result by himself. Someone's conclusion cannot be an expected, desired result for someone else. If that were the case, the child would never leave his father's footsteps. He lived as his father said.

The fact is that a person should understand everything by himself, with his own being. When you say, "This is fire, it will burn your hand", the child will not rest until he sticks his hand in the grass and gets burned. Otherwise, you will say how many great scholars have not passed away. Here, you are a man of literature. But you can't start your work from the place where Navoi arrived! Where Navoi started, you and others will start from scratch! But everyone comes to different destinations depending on their ability, and everyone's destination is the end for him, it is considered dear and holy for him. That is why one person is incomprehensible to another: sometimes he is arrogant, sometimes it seems less like that. Because the possibilities are different. If I tell you: "This is the result", when the time comes, when you come to your own result, you will think: the teacher said this, but you say that it is different. You are confused. In fact, it is natural. Because no matter how similar we are to each other, we are still two people. Each of us is unique in our own way. Both in our lives and in our conclusions. In essence, the results may be the same. It seems that we talk about the same thing in different voices - in our own voice" [5. 386-387]. In the development of Uzbek novels, "Rebellion and Obedience" is a bold step in terms of its artistic exploration of life and the principles of aesthetic organization of reality rather than narrative narration. It is in these aspects that he approached the level of development of world novels.

REFERENCES:

1. Kadirov P. Folk language and realistic prose. Tashkent, 1973.
2. Izzat Sultan. Literary theory. Tashkent, 1980.
3. Gorky M. About literature. Tashkent, 1962.
4. Bakhtin M.M. Dostoevsky's problem poet. - M.: Sov. Pisatel. 1963
5. U. Hamdam. A song about the homeland. Akademnashr.-Tashkent, 2014.