



PORTRAIT OF THE WOMAN'S SPIRIT IN THE ARTWORK

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Abstract

In the article, the story of "Komila" in the novel "Chinar" by Asqad Mukhtar, a bright representative of Uzbek literature of the 20th century, is analyzed, and the image of a woman created by the creator is given on the basis of artistic texture, that she is a person who has the ability to lead, as well as to express her thoughts openly in social life. Also, the changes in the psyche of a woman who has become a slave of her heart, despite being the mistress of a family and a mother responsible for two children, are studied on the basis of psychological imaging tools.

Key words and phrases: novel, woman, psyche, story, love, landscape, psychophysiology, portrait, method and author.

Introduction

The writer should perfectly reveal the spiritual dialectic of his hero, convincingly describe the spiritual and psychological changes in him, psychologically justify the character's thoughts and actions. If the writer achieves these things, his work will be ideologically and artistically perfect.

The Main Part

The story "Komila" from the novel "Chinor" by Asqad Mukhtar, which has a unique composition, beats the reader with the complexity of the fate of its characters and causes various arguments. It is known from the first pages of the work that the mother of two children, who has an enviable family, does not associate with anyone, does not follow any traditions, and goes away with a sick young man, which affects reader's mood. According to social etiquette and sharia rules, if a woman who has two children goes with another man despite being married with another one, it is considered betrayal of the family and deserves a serious punishment. However, here is also a view that a person has the right to live in this bright world according to his wishes and can decide on his own destiny. At the same time, literature glorifies the freedom of the soul. In the novel "Chinor" Komila's inner world, through her mental anguish, the author emphasizes that besides the sense of responsibility in society, family, and children, she also has her own inner world, and she is also thirsty for attention and





love. Throughout the work, the hero's spiritual and mental development is described by her sometimes sharp, sometimes depressed, but always strong-willed spirit.

The reader meets Komila while reading a telegram on the captain's bridge of the "Arol" steam locomotive. A number of psycho-physiological features describe the restlessness in his mind and body based on such appearances as "...flashing his sharp eyes, looking around, ... his mind works quickly, takes measures, makes a plan" [1.199]. Instead of enumerating his physiological portrait in a static state, he brings to our attention through scattered descriptions such as "tall hippie figure, black hair cut short from the bottom of his hair, slight chubbiness, slightly protruding chin".

There is no place on the shore, there is no queue for "Arol" even in a week. Time is very tight for Komila, who read the telegram message, to reach Nukus quickly. Emphasizing the difficult situation, "the love that came at the cost of suffering and sacrifices has been put in the middle", the writer watches with the eyes of a hero "the brave sacrifices of white people who screamed and threw themselves into the waves". The boldness and selflessness of white-tailed deer are reflected in Komila's psyche. In a short time, he will reach Matniyoz through life-threatening ways.

When she takes a risk for a dangerous job by "plucking" the approval of the superiors, we see that she is courageous and determined, and at the same time, she is a brave woman who is not afraid of taking risks, "a brave captain who cuts off her husband and burns the place where her eyes are set" [1.200]. When we read these qualities in Komila's psyche, it seems that the writer exaggerated the characteristics of the hero a little, but in the drama of the events, it becomes natural that she has such characteristics.

The team under her leadership, except for the captain Qayipbergan, consists of young people from the country. Willing to do anything for their captain, they trust Komila more than themselves. "... he captured the guys in the team not by his looks, but by his will"[1.203]. In the community, "the belief was that no matter what he did - that's right, even when they found out that he left his family and went to another place, no one blamed him except the old man. If he did so, then there is something to be said, he will find out." These qualities drawn from the perspective of men seem to inspire respect for Komila in the reader. But why did such a strong-willed woman leave her family?

At the beginning of the story, the image of a flower was once mentioned as a symbol of beauty. This detail is not mentioned in the narrative, but it seems to mark the main content and idea of the work. It is revealed through the inner speech of granddad Ochil that Komila, who married Sattor, although she does not want to, has no love in her life, and that Sattor is a "prosperous" young man who is attracted to the family, but he





cannot feel beauty. "But since no bush has planted flowers, that's why"[1.195]. Therefore, by using the inner speech of the characters, the writer penetrates deeply into the psyche of the characters.

"The dialogic form of "inner speech" is also used in fiction. Usually, in this case, the situation is dramatized by depicting the character's argument with someone in his imagination or the split in his psyche - the struggle with himself" [2.251].

Using this method, Askad Mukhtar tries to show the struggle of Komila's psyche with herself. Komila met Matniyoz, who had been looking for fish oil for her health on the advice of doctors and lived for a while on the river bank, in the frosty days of winter. Komila's risking her life in every storm, taking fish oil to Matniyaz, torments the young man's conscience. Komila silently leaves for her country. Intuition, one of the forms of subtle experiences of human psychology, regret and the principle of psychological analysis, did not deceive Komila. It was clear to him that Matniyaz would leave Komila at some point.

"Komila noticed everything at once, so she walked towards the shore, wandering in the bitter wind... She left! It's gone... This was what was bothering Komila's heart before. She could sense it! Why was she so stupid as to give him a secret? Why was she so stupid that she risked her life for two bottles of oil every stormy day? Shame! Shame! He ran away!... It was a surprise, a surprise! - she said as she rushed somewhere on the shore, sand alone in his wake. "It's strange, don't walk around with your girly head, clinging to the first guy you see like glue!" [1.222].

In the story, the writer artistically interpreted the extremely complicated situation of a woman's inner experience through the character of Komila. The female psyche is divided into two in the life of Komila:

1. Komila is a mother of two children, responsible for her family.
2. A fool who listens to her heart and becomes a slave of her heart.

Askad Mukhtar creates such dramatic situations in this story that the reader cannot condemn Komila's abandonment of her family. But you can't be sympathetic to Komila either. A person full of love can do incredible things. In the true sense, the writer's reasons for turning Komila into a madman are artistically based. A woman naturally strives for beauty and wants those around her to appreciate this beauty. A little romance in the relationship of the couple will strengthen the bond between them. It makes them feel happy. Was there such love in Komila's life? "... there was no talk of feelings, hatred or love between them for several years. They are a couple, just used to each other. It's like getting used to some clothes, some things. Caressing, joking, jealousy, longing, being excited for each other, beating yourself up for each other did



not even exist in their dreams. For Sattar, this is a very exemplary family, calm, self-sufficient, fluffy, quarrel-free...

But Komila felt that she was getting old and withered: "What's the matter, when did I become like this? Well, it's not me! I must be Komila!" If she says these things to Sattar, she will certainly not understand anything" [1.238]. Komila can strongly rebuke Sattar from her character, her husband's slave like attitude towards her, and make changes in her marriage as she wishes, and she has the power to do so, but she cannot change her husband's actions. She can't change him a heartthrob. She kept swallowing such thoughts and sufferings to her inner side.

Gradually, after work, she came home only for his children. On one of these meaningless days, Komila met Matniyoz again. Unexpected love urges Komila to courage. However, after Matniyoz left, Komila got married to Sattar and was living a very quiet, peaceful, carefree life. Every change in Matniyaz's life interests Komila, who always wants to support him. From the fact that her house is filled with cigarette smoke, Komila notices that Matniyoz's work is not going well:

"...Komila noticed something from his cigarette and her heart sank..." [1.179].

Matniyoz reports that he failed to defend his dissertation. Komila (intuition again) was waiting for this news. Seven years of hard work wasted. All the worries and sufferings are gone. The writer describes the psychological state of Komila in this way: "... even though she wants to cry on her lover's shoulder, she restrains herself..." [1.242].

"The methods of poetic speech is to compare and contrast two events by describing them side by side." [3.153]. This method reveals the similarity or difference between two events, things, serves to make the poetic speech expressive, the image vivid and bright. In revealing the psyche of the hero, his inner world, in creating a joint portrait of the soul and face, the image of nature is also very important, therefore, the writer uses the landscape effectively while describing the mental state of the hero. Pictures of nature come in harmony with the character's mood and situation. The writer expresses his attitude to nature by drawing pictures of nature. At the same time, it describes the important realities of the character's life side by side, the scenes of his life, the lines of his psyche. Certain details in the landscape serve as an additional artistic tool in revealing the ideological content and characters of the work. The necessary details selected by the creator describe the character's external environment, lifestyle, mental image, interest and aspirations. Especially in psychological analysis, the uniqueness of the character, the inner world of the hero, the external appearance, the development of events, is the driving force. Askad Mukhtar also understands well the place and function of detail in the image. That's





why he pays special attention to detailing each event and achieves artistic efficiency befitting his talent.

There are such details in the landscape images of the novel "Chinor" that cannot be ignored and are of great importance in illuminating the psychological and psychophysiological conditions of the hero of the work. For example, in the beginning of the story about the granddad Ochil's granddaughter Komila, it prepares the psychological ground for the description of Komila's complex life in the psychological and psychophysiological interpretation of the heroes. "The openminded granddad took the basket full of gifts for her grandchildren off her shoulders, put it on the ground, stood in the cool gate and looked into the courtyard... a row of tall young poplars on the edge of the stream are pale and rustling in the evening breeze." Why did the writer depict tall young poplars in the image of Komila's yard?!

As it is known from Eastern classical poetics, willow trees are compared to women and shamshad trees for their straight body. But the writer does not follow this tradition. Because, if the author took the willow tree, he could reveal neither the physical nor the spiritual image of Komila, and the shamshad, which is widely used in our classical literature, is considered very rare in our countries, and the image loses its naturalness.

Komila is a ship captain who is still young, tall, has a good figure, doesn't like many guys, and can follow her own path. But the life of the captain of this ship is becoming dark as the night of the evening, he is gradually entering without noise, without any quarrels - an example of a cold breeze (not a noise, a silent wind).

Although a little light appeared in her heart when she thought of her love, the loss of her children was extremely sad. That's why the poplars in the yard are sometimes white and sometimes dark. It is true, what Komila did is not good, the situation is very ugly from the outside. She was the mistress of the family. In the eyes of those around him, the reason for the destruction of this family is her ugly - black work. Grandfather Ochil also strongly condemns Komila at first, but during the events he realizes that it was he who made the mistake, not his granddaughter. Sometimes the author gives words to the characters themselves in order to avoid sloppiness in commenting on the experiences. In such dialogues, not only the reaction of the hero to the happening event, but also his true image is revealed. For example, Sattar told the father, who initially spoke harshly and blamed his granddaughter, "- It wasn't good, Ochil Grandpa, you shouldn't be so harsh... Maybe one day we will make up.

Whether it was good or not, we would stay. "It is bad to say that he left his wife" has the opposite effect. Because these words revealed the true character and spirit of her son-in-law. This one word of Sattar turned the grandfather's whole mind and





thoughts upside down. When reacting to the situation, the writer expresses the psychophysiological state of the character by describing his subconscious experiences and mental processes. In this case, the creator emphasizes that the most culminating point of the story is here, using the parallel of the author's speech and the inner speech of the hero: "Occupied, Grandfather Ochil, as if seeing Sattor for the first time, turned to him (that is, Sattor) and stared at him for a long time. ... This clumsy, taciturn, meek man now seemed to him as insensible as a cow, as indifferent as an ox. "What did I say to my child?" this man's words made everything clear.

When he thinks about it, he himself told Komila what this man said: stay even if you don't like him or hate him. That is, like a mole." [1.248]. At first, although the grandmother had a lot of life experience, she did not know how to react to the situation. If you look at Komila, she has a family and two children, which looks like a dream from the outside. Why did his intelligent, strong-willed, trusting grandson do such a thing?! Sattar's words gave him a solution, he realized that he had made a mistake by driving his granddaughter away. Granddad Ochil's regret, going to the prosecutor to change the court's decision, shows that he tried to approve Komila's decision. In this process, the writer interprets the psychological experience of the characters with a subtle understanding, so that as a result, the reader cannot justify Komila's work, but does not paint the woman's heart with black paints.

Conclusion

In conclusion, we can say that in the story of Komila in the novel "Chinor" written by Asqad Mukhtar, along with the description of the delicate aspects of female psychology, he puts forward ideas such as listening to the female heart and living life with the desire of the heart. Komila's story, which is similar in content to Chingiz Aitmatov's story "Jamila", which was praised as "the most beautiful love story in the world" by the famous French writer Louis Aragon, is even sharper and more controversial. This story is distinguished by a deep analysis and research of the inner world of the characters, a skillful artistic interpretation of their experiences, thoughts, opinions, feelings and intuitions.

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