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HARMONY OF WORDS AND IMAGES IN THE NOVEL

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ABSTRACT

This article gives information about the artistic language of Abdulla Qodiri's novel "Mehrobdan Chayon", the skill of using words effectively and attractively in a unique way, and the combination of words and images in the novel.

KEYWORDS

Novel, image, character, archaism, archaic, exaggeration, hero.

INTRODUCTION

The importance of language in fiction is considered immeasurable. However, if the writer does not have his own style and artistic language, the work written by him will not have a sufficient impact on the reader. One of the influential writers with such a unique style of language is Abdulla Qadiri, one of the great figures of our literature.

When we mention Abdulla Qodiri, his novels "O'tkan kunlar" and "Mehrobdan chayon" certainly come to mind. Every image in the work appears alive before our eyes. If we fall in love with some heroes and feel close

to them, our hatred for some heroes increases. This is a sign that the writer has the ability to give life to words.

Abdulla Qodiri had a very rich vocabulary, he understood the essence of each word, he was able to find its subtle aspects and he was able to use the bouquet of wonderful words in his place. Although, as His Holiness Navoi said:

Barcha ko'ngul durji aro javhar ul,

Barcha og'iz huqqasida gavhar ul.

Gar xud erur xanjari po'lod til,

So'ftidag'i injulari so'zni bil.

Til bu chamanning varaqi lolasi,

So'z duraridin bo'lubon jolasi.

Donai dur so'zini afsona bil,

So'zni jahon bahrida durdona bil.

Abdulla Qadiri really knew every word and used it as skillfully as if he picked a necklace on a string. For example, let's take the writer's description of Rano in the novel "Mehrobdan chayon": "Ra'noning sochi gungurt – qora, ya'ni quyoshsiz joylarda qora ko'runsa ham, quyoshda biro z sarg'ish bo'lib ko'rinar edi. Shunga o'xshash Ra'noning ko'zida ham buning asari ko'riladir: mudavvarga moyilroq jodu ko'zi kishiga qattiq qarag'anda qoraliqdan boshqacha yana bir turluq nur sochar edi. Kipriklari ostida nafis bir surma doirasi bor edi. Qoshi tutash kabi ko'rinsa ham, ko'ndalang yotqan ikki qilich orasini nafis bir quyulib ko'tarilish ajratib turar edi. Burni hech bir munaqqidg'a berishmaslik mutanosib, har zamon uyalish tabassumiga hozir turg'an nafis irinlarining yuqorig'i qismida sezilar-sezilmas tuklar ko'kargan edi. Yuzi cho'ziq ham emas, oy kulcha ham deb bo'lmas, kishiga kulib qarag'anda qizil olma ostlarida ikkita zamma ravishlik shakl hosil bo'lar, go'yo bizga chin ra'no guli ochilg'an holatda ko'rinar edi. Sochlari juda quyuq, sanoqsiz kokillar Ra'noning orqa, o'ngini tutib yotar, qaddi uzunliq bilan qisqaliqning o'rtasi, do'ndiq

barmoqlarining jimjilog'ida xina gullari, har holda bu qiz yolg'iz Qo'qonningg'ina emas, umuman Farg'onaning kuylariga qo'shilib maxtaladiring'on go'zallaridan edi".

In another place, the author writes: "Gumbazi niligun qandilinda sham'i kofuriylar yoqila boshlag'an edi" that is "Moviy gumbazi qandilida shamlar yoqila boshlagan edi". Here, the writer describes very beautifully that the night has fallen and the stars in the sky are slowly twinkling.

Looking at the novel "Mehrobdan chayon", we can be sure that the words chosen by the writer from the treasury of our native language to express the story of the work, reveal the character of the characters, the way they are used and the fluency of the writer's language. In the speech of the characters, dialectisms and archaisms, folk proverbs and expressions, puns, and phraseology were used fruitfully and appropriately. For example, "Ba'zan Shahodat mufti ishdan charchag'an kabi .. tortib, o'zicha: "Yamutal-asadu fil g'abobi ju'an va lahmuttay yutruhu lil-kilob (arslon changalzorda ochlikdan jon beradir, ammo itni qush go'shti bilan boqadirlar (muall.))", - desa, ikkinchi yoqdan Kalonshoh mirzo shu maqolning davomini so'zlab: "Va xinziru yanomu fil-firosh va ulul-uquli yanomu allaturob (to'ng'iz hanuz huzur qilib to'shakda uxlaydir, oqillar tuproqda yotadirlar (muall.))" – der edi. Yoki "Kesak otib arslonni yengmakchi bo'lg'an galvarslarning ishiga kulgim qistaydir..." it is evident in sentences like that. The author also used historical and dialectal words. We can find many words related to our language that have become archaic such as tunqotar instead of the guard, dahboshi instead of captain of the ten, yasamol instead of the word decorated, tig'nab og'an instead of what he listened to, magiz instead of raisins, qusqi instead of old clothes, kori xayr instead of useful, mimit instead of small, agarchandi instead of

the word really. We can find many words related to our language that have become archaic, like bo'g'joma, alak, buloqi, mursak, jevak, mohona, majjonan, shoyi'a, mazana, mushkit. All these words are of course words taken from the folk language.

Also, in the novel, simile, qualification, and exaggeration are widely used. For example, the writer made a beautiful exaggeration that the red flower of Kashkar was pink at first, and the flower became red in 2 years because of Rana's red lips. In another place the writer says: "Mahdunga biror narsani tushuntirish, (masalan, Anvarning mirzaboshi bo'lishni xohlamasligini) toshning qulog'iga azon aytish bilan teng". In addition, the face with a beard is described as "nonga chumoli yopishgandek". Such skillful similes can be found a lot throughout the work. For example, the writer, who knows very well that a woman is sensitive and that you should always be vigilant in your relationship with her, says:

-Ra'no burni ustidagi bilinar-bilnmas marvarid rezalarini ro'moli bilan artdi.

The writer, who compared the drops of sweat on his face to pearls, showed not only his writing skills, but also his respect for women. However, it could be said that Rano's nose was covered in sweat from heat or excitement. But in this case, the idea would be more crazy or it would be like adding a little "harm" to Rano's unique merit.

The artistic skill characteristic of Abdulla Qadiri's style is also clearly visible in the description of the appearance of the characters in his work. The writer skillfully drew the appearance of the heroes of the work like an artist and made these drawings using the riches of the lively folk language. For example, in the

chapter "Qiziqlar" in the work, he very skillfully described the khan's interests:

"Chiqqanlardan biri pak-pakana, yum-yumaloq, lo'p-lo'nda bir maxluq edi. Uning gavdasi bu qadar "kelishkan" bo'lishi ustiga, basharasi ham shunga monand tushkan, tomog'ining ostida cho'guri qovundek bo'qoq g'ovlab yotar edi. Uning gavdasi misoli bir gupchak bo'lsa, shu gupchakning yuqorisig'a kata bir suv qovoqni bosh bo'lsin, deb o'rnatqan edilar. Va bu yaltir qovoqning betida ko'z bo'lib, quyoshda qovjiragan ikkita g'ulun turshak, og'iz yerida bir kafsh, burun o'rnida yuqorig'a qarab o'rmalag'an bahaybat bir qurbaqa va quloq maqomida suv qovoqning ikki bag'riga tiralg'an ikki oshlov turar edi. Qosh va boshdag'i soch to'g'risida og'iz ochib bo'lmas, ammo besh-o'n tuk, ya'ni soqol mo'rt g'ira-shira ko'zga chalinar edi. Sepkil va chechak dog'i bu betni "muzoyaqakor" qilib ko'rsatganidek oyog'idagi choriq, ustidagi qisqa, eski alak chopon, belidagi besh-o'n aylantirib bog'langan bo'z belboq, boshining uchdan bir qismigagina qo'nib o'lturgan tor pilta to'ppi bir "husn" gay an bir yuz "husn" qo'shib arz qilar edi. Bu maxluq doimiy o'rdada turadig'an xonning kundalik qizig'i mulla Baxtiyor edi".

Abdulla uses words extremely resourcefully to describe the powerful reality. He uses words suitable for the image, putting them in their place. From the description of the writer, it is clear that the heroes of the work have a negative color. From the words "complimentary", "beauty", "humorous" in the cited passage, sarcasm, pity, mockery and laughter can be felt towards the hero. This shows the skill of the writer and makes the reader's attention and will not let go of the work until the end. In short, Abdulla Qodiri clearly shows that he is a visual artist through his works.

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