

NATIONALITY AND THE ART OF IMAGES IN THE WORKS OF KAMCHIBEK KENJA

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Abstract: The article examines the art of nationality and imagery in the novel “Pledge” by the writer Kamchibek Kenja. The essence of the plot, the skill of the writer, and the chronotope of the work are discussed.

Keywords: story, fiction, image, hero, contrast, episodic images.

It is known that fiction has three important characteristics: nationality, universality and individuality. It is these characteristics that are inherent in every truly artistic creation. The same criteria are applied and evaluated in the study of samples of artistic creation. Nationality is a fundamental principle of literature. Eternal examples of creativity also reflect a unique artistic interpretation of the national spirit, and are therefore equally attractive to all at all times. That is why the hero of Uzbekistan Abdulla Oripov emphasizes that “only genuine samples of creativity, embodying the immortal spirit of the nation, its values, national identity, and, finally, its priceless linguistic wealth, have the right to life”. This right to life extends to the work of Kamchibek Kenja. Popularity, nationality, sincerity of the writer’s stories enriches the reader’s artistic thinking.

Speaking about nationality in a work of fiction, literary scholar Izzat Sultan notes: “Every national literature necessarily enters the arena on its own national soil. The life of every nation is reflected in its literature. Every writer primarily describes the life around him-the characters of people belonging to his nation”, he explains. Kamchibek Kenja’s story “The Pledge” also about Uzbek men. Focusing on the title, “a theme is usually born along with a social or moral issue that the writer is trying to create.” In this K. Kenja is also not looking for a motive from afar. The plot recounts a controversy over a bail arising from the capture of a songbird quail that has appeared on a seven-acre woodland.

As we tend to analyze history, it is advisable to first determine the chronotope, that is, the space and time in which the events of the plot take place. Space-defined as a teahouse, an important place in our social environment, especially a favorite place of men, the time when events unfold dates back to the 70s and 80s of the last centuries. Although it is easy to define space, the question of time requires the reader's ingenuity. The disputes of quail lovers reflected in the story, the artistic details, namely the skullcap, yaktak, Charsi, testify to our last century.

Literary scholar Tokhta Boboev notes that writers use a variety of artistic means of depiction when describing characters in literary works. It is dialogue as a means of artistic representation that K. Kamchibek uses very fruitfully in the story “The Pledge”. The dialogues in the story serve not only to describe the characters of the work, but also to drive the development of the plot.

We know that in a work of fiction, arguments, questions and answers, and conversations between two characters form a dialogue. The dialogues in the story “The Pledge” take place between several characters. On the other hand, characters in a story are classified according to the “burden” they carry: episodic or main characters. If the episodic characters include the owner of the tea

shop Kambar, Alim aka, tractor driver Satin and other villagers, then the main character, the main hero, is the brave, courageous, honest, strong-willed and persistent Timur Palvan. The writer contrasts the image of Timur Palvan with the image of Zulun trickster, a scoundrel, a trapper, lovelace and a wretch - Zulun the trickster who corresponds to his nickname. The main dialogues in the story take place between Timur Palvan and Zulunbai, who was considered almost his son by age. A work without a plot conflict is ineffective because it does not fully and consistently express the truth of life. "It is only as a result of the clash of characters that their inner world is revealed most fully", believes literary scholar. In this regard, the conflict between Timur Palvan and Zulun the trickster in the story acts as a driving force and a factor ensuring the interest of the plot.

First, Zulunbai and Temir Palvan, at the insistence of the owner of the teahouse, make a bet on catching a quail. According to the terms of the bet, Timur Palvan had to catch a song quail that appeared in a seven-acre woodland, and Zulun the trickster, in case of loss, had to cook palov at his own expense. If he fails, Timur Palvan will take responsibility for cooking the palov. However, events do not develop as planned. Although Timur manages to win the duel, in the throes of defeat Zulun dexterously stabs the winner in the most painful places. That is, he makes vulgar remarks that remind Timur of the unpleasant events that happened to Palvan's ex-wife. As a result, the dispute, which began incorrectly, escalates into a fight. As the author describes it, "It was a battle of youth and old age, of strength and experience, of agility and cunning". At the end of the story, the duel ends with Palwan's victory, and he leaves the tea house with a haughty expression on his face.

The writer does not immediately reveal to the reader the portraits and psychology of the characters Timur Palvan and Zulun the trickster, introduces them to the reader as events unfold, from the beginning of the narrative to its denouement. For example, let's analyze the following fragment, which precedes the pledge:

"Our tea shop just doesn't have enough of this 'quick-shooter",- said one of these amateur peasants.

Timur palvan, leaning against the wooden dome of the bed, with his belly protruding from under his white shirt, moved, lifted his outstretched leg and stretched out the next one.

"It would be just as well, we would have breakfast here with Hourinisa's cream", Satim agreed.

...

"Her cream or the cream of her lamb?" the owner of the tea shop, watching the Zulun the trickster, wondered aloud a malicious question.

- So, Zulunboy has been hanging around this fairy's yard more and more lately.

... "The consequences of neglecting someone's wife will not lead to good things", Temir-aka said.

In the above excerpt, when we see Timur Palvan a quail lover, move from his sitting position as one of the amateur peasants in the cafeteria said about "quick-shooter", we can understand his kindness towards women in his reasoning that "the consequences of looking at someone's wife will not lead to anything good". The author also shows the initial features in the portrait of Timur Palvan through the imagery: *"the belly pushes the white yaktak"*-which hints that the hero is potbellied and muscular. We can see that Zulun the trickster does not respect women by sentences such as: *"-So, Zulunbai has been hanging around that fairy's yard more and more lately".*

The conclusion is that the generalizing aspects of the images in the story are a discussion of the life of fellow villagers, vanity, living their main daily life in a tea shop, and indifference to the development of society. While Kamchibek Kenja in his story shows in the mirror the lower people

of our society, such as Zulun the trickster, who defame the honor of masculinity, he shows through the image of Timur Palvan that a man's word should be honest, brave and courageous, and that he should always treat women with respect. The example of the story "Pledge" shows that unpleasant events arising from idleness in a teahouse negatively affect people's mutual affection.

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