



## IMAGE TYPOLOGY AND AUTHOR'S SKILL IN THIS RELATION

**Sh.A. Abdugapparova**

Tashkent State University of Uzbek Language and Literature,  
independent researcher. (Uzbekistan)

### ABSTRACT:

This article focused on the question of the typology of images and the author's skill in this regard. The works of Chingiz Aitmatov, Valentin Rasputin, and Said Ahmed were analyzed.

**Keywords:** Image, typology, typological studies, author's artistic improvement, Chingiz Aitmatov "Doomsday", "The day of the century", "Face to Face", Valentin Rasputin "If you are safe, don't forget", Said Ahmed "Horizon".

The works created on the subject of war in the samples of world and national literature are diverse, in different genres, complex and diverse.

Study of the characters in Chingiz Aitmatov's novels "The Day of the Century" and "Doomsday" by researchers, which are considered the object of our research, can be classified as follows:

- 1) In contrast to the typological studies carried out until today, each plot line in Chingiz Aitmatov's novels is described in comparison to the other;
- 2) Comparison of structural features in all novels;
- 4) Commonality of artistic images;
- 5) the likeness of the narrator in the picture ;
- 6) Comparison of features of neo-mythological artistic interpretation, etc

From this point of view, based on the above-mentioned classifications, we can say that typological research is not only between individual literary events in one place or time, one place in different times, different times in the same place, but also in one place and one time, moreover, one the plot and composition of one of the works of the creator can also be realized in the system of images. That is, in this process, the researcher should be able to correctly choose the subject or literary events that serve as the basis for comparative-typological research, find the appropriate conclusion and specific results. The existing research works in our hands show that Chingiz



Aytmatov's prose can be consistently studied in various aspects, at the same time, in the comparative-typological plan.

Chingiz Aitmatov portrays each character with special attention and great responsibility. One of them draws a spiritual image that does not repeat the other. The writer skilfully uses the source of the folklore of his people in his stories, short stories and novels, which are the basis for comparative-typological research, and read each other in order to clearly and deeply understand the ideas and goals of the writer from the work. Describes similar fates, different plot lines, which serves as the main goal of our research. During the artistic research of the spiritual image of the writer, the qualities that lead the human personality to spiritual perfection and spiritual elevation: pure volunteerism, humanitarianism, hard work, patriotism, nationalism, loyalty, perseverance, kindness, love, patience, for the future glorifies typical human feelings such as aspiration, dream, hope, desire. On the contrary, bad behavior and moral defects that lead to spiritual depression and cause a person to separate from the general flow of life: self-centeredness, arrogance, cowardice, ingratitude, impudence, tyranny, artistic representations of people with defects such as indecisiveness, inability to see someone fills the reader with thoughts, calls for a deep understanding of the essence of the blessing called life. We can find and study comparative-typological images in every work of the writer.

It is not an exaggeration to say that these images, these characters are not a simple creation of the writer, these images are the writer's life path, past experiences, loved ones, and acquaintances. Chingiz Aitmatov's world, which is typical of this old world and worthy of its eternal principle, was formed from his childhood, when he had not yet had time to write. In the words of Russian scientist Yuriy Borev: "The individual fate of the artist plays a key role in the interpretation of his work <sup>1</sup>. " In his autobiographical story "My Childhood", Adib recalls his terrible childhood memories during the war years, and a number of characters in his works are the writer himself, the people around him, family members, relatives, reiterates that they know. Already in his student years, the young artist, who is well-known for his stories under the name "Desert and Steppe Book", strives to express his skills of image creation in his first stories, feeding them with his life experiences. We can see that the

---

<sup>1</sup> Боров Ю. Искусство интерпретации и осенки. М.: 1981. 56 б



writer's biography had a great impact on his spiritual world and creative activity, and in some sense helped to reveal the ideological purpose of the work

Comparative and typological studies can be conducted not only on the writer's novels, but also on his short stories. If we pay attention to the events of the writer's story "Face to Face" published in 1957, the work contains the realities of the infamous war years <sup>2</sup>.

Chingiz Aitmatov "Face to Face", Valentin Rasputin "If you are safe, don't forget", Said Ahmed "Horizon". In all three works, the tragic sufferings of the infamous war, the suffering of innocent people's lives, the most saddening, the huge losses and blows inflicted on the human spiritual world. ") - Andrey ("If you survive, don't forget") - found its impressive artistic expression in the images of refugees. In the process of comparative study of these works, we can see that the characters are similar typological characters. Through the images of Saida ("Face to face") - Jannat Khola ("Horizon") - Nastena ("If you survive, don't forget") - it is believed that the war destroyed the lives of not only millions of young men who fell into its maelstrom, but also their mothers and wives. explained.

Ismail ("Face to Face"), who crossed the border of spirituality and spirituality : "To the places that I did not enter in my dreams, that my ancestors did not see, to the front under the earth. who left me to go and fight. Even if I only have one day to live, I will spend it here <sup>3</sup>." They said, "If your time is a wolf, be a wolf. At this time, everyone says that I should be me! No matter how many things you do with others, even when you are starving, no one will ask you whether you are dead or alive..." <sup>4</sup>said the philosophical Ismail, who stole and slaughtered the cow of his neighbor Totioy, whose husband had recently died in the war, and who was widowed with three children. When the

2

Шодиёна Абдугаппарова. Жаҳон адабиётида уруш фожиаларининг қочоқлар қисматидаги бадиий талқини. Содружество языков Содружество культур, Материалы 3-републиканской конференции 20-21 мая 2016 г. 14-19 с

3

4



three children were crying and begging for bread from hunger, Totioi used to tell his children that if our cow gives birth, they will have bread and milk.

A woman who is always worried that her secrets will be revealed, stutters about everything, listens to the open reproaches of people like Mirzaqul, and does not open her mouth even when she is beaten, she cannot forgive her betrayal of her husband and hungry children.

In the description of the events of the novel "Horizon", Tursunboy, who was brought up as an only child in the family, instead of going to war and fulfilling his duty as a young man, runs away before reaching the front line. But both Ikramjon and Aunt Jannat want their sons to stand firm in the defense of the Motherland in the war. Tursunboy turns his parents' face to the ground. Tursunboy once again demonstrated his cowardice and weakness by running away from the war, but hiding in the steppe and in the forest and demanding care from his old, sick mother once again shows his selfishness and inferiority. The writer shows Tursunboy's increasing spiritual, mental and physical weakness while on the run: "When Aunt Jannat came to Chayla, Tursunboy was sitting motionless. He hurriedly took the knot from his mother's hand, and without looking anywhere, without saying anything, he threw himself into the food.

He cooked and ate the pudding as if he had never seen food in his life. He licked his greasy hands. The heart of the mother, who was looking at him, was crushed and tears were rolling from her eyes.

- Azizkhan became a hero...

Tursunboy waved his hand and looked back. He suddenly bowed his head and remained silent for a long time...

The child did not care about the mother's pain. Haman licked his lips and was busy with other thoughts.

- Bring more food tomorrow!

" Okay, baby, okay..."<sup>5</sup>

The writer justifies Tursunboy's becoming more and more desensitized in his wild life in the grove, away from people, by showing his indifferent attitude towards Zebi and Nizamjon, and by showing that he keeps

---

<sup>5</sup> S. Ahmad. Horizon: The Trilogy. – T.: G'. Ghulam Publishing House of Literature and Art, 1979. 401-402



hiding among the reeds even when they follow his mother to the last road. The fugitive life of Tursunboy, who chose such an abominable fate for himself, ends in tragedy. He dies of hunger and malaria in the forest. But the writer does not end the tragedy of Tursunboy only with his death. In this place, Said Ahmed treats his hero even more pitifully. When the forest caught fire, Tursunboy's grave remained in the fire. After all, in the eyes of the writer, this is the fate of a traitor to the Motherland, an incompetent man who caused his mother's untimely death, and made his father's value equal to dust.

Andrey ("If you survive, don't forget") is a symbol of a victim of wartime injustices, neglect, and worthlessness. He is seriously injured and goes to the hospital. He is being treated near his village. He hopes that after he gets up, they will return home for a vacation. Even if Nastena wants to go to see him, she is not satisfied with that hope, that desire. But they don't allow him to come home. Andrey evaluates this situation as unfair to him: "He fell in love with his whole body, with all his thoughts, to see his relatives - his father, mother, Nastena, he lived with this thought, he recovered, he breathed with this thought, he only that's all he knew... After all, is this right, is this fair? If builds, he can go home for one day and find peace of mind." <sup>6</sup>Andrey, who is longing for his loved ones and internal rebellion, is so confused that he doesn't even know how he got on the train going home, to Irkutsk, instead of the train going to the front.

In "Horizon", Aunt Jannat could not bear the burdens of her traitorous son. Tursunboy is a traitor, but he is Jannat's child, her brother. The mental suffering of the mother, who is torn between two grasses, is very convincingly drawn by the writer, and the death of aunt Jannat is the most correctly chosen solution in this plot line.

Similarly, circumstances force the pregnant Nastena to throw herself into the Angara and drown. This also corresponds to the general flow of the story, Nastena's situation, the logic of the image dictated this. She not only spared Andrey, but also saved her unborn child from the curse of "Traitor's Child".

---

<sup>6</sup> V. Rasputin. If you survive, don't forget. Deadline. – T.: G.Gulam Publishing House of Literature and Culture, 1984. p. 25



And in Saida's choice, there was justice, which he himself worshiped and believed in. Her husband betrayed the rights of orphans for the sake of his stomach, he broke the tradition of neighborliness and coffin making that has been going on for thousands of years. He brought a dirty bite to his family.

In life, there are many similar events, they are repeated, and naturally, fiction turns them into the object of its image. The image of refugees in the works created by representatives of the literature of the three nations has a number of general and specific features as a manifestation of the wartime tragedies. Literary critic NI Konrad's opinion that "the task of comparative-typological research may be <sup>7</sup>to discover the typological commonality of phenomena that appeared independently of each other " confirms the correctness of our reasoning.

Within the framework of the comparative-typological study of artistic images, we see the commonality of ideas and content in all three works. All three writers were able to artistically interpret the vastness of the types and geography of the incomparable hardships of the war on humanity in front of the eyes of the reader through images. Although all three heroes are war fugitives, their character, spiritual world, spiritual world, and their " I" are unique. The images of Andrey in "If you are safe, don't forget" , Ismail in "Face to Face" and Tursunboy in "Horizon" create the typological series of "Runaway" in world realistic literature, which encourages researchers to pay attention to the specific and common aspects of this type of characters. Through the fate of the heroes of the work, certain changes occur in the psyche of the reader, it becomes possible to fill the gaps in the spiritual world that he did not understand, and the representative of each nation realizes that fulfilling his duty to his country, people and loved ones is above all else.

---

<sup>7</sup> N. I. Konrad. West and East. – M.: Politizdat, 1972. Art. 295.