



IDEOLOGICAL AND ARTISTIC CHARACTERISTICS OF THE NOVEL "REBELLION AND OBEDIENCE"

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Abstract: This article analyzes the unique features of the writer Ulugbek Hamdam's work, the ideological and artistic features of the novel "Rebellion and Obedience".

Key words: novel, mini novel, idea of a work of art.

With the honor of independence, artificial barriers to fiction were removed. As a result, artistic creativity, which has not been able to find its source for a long time, was freed, overflowed like an eastern stream, and began to flow rapidly. How can we see it? Answering this question, we can say that the possibility of writing anything has appeared in fiction, that many experiments are being done under the influence of world literature, although some of them have failed, the core of it is world literature. It is necessary to note that works that can be compared with are also being created.

The works of the writer Ulugbek Hamdam are among the best works created during the years of independence. It can be said that the novels "Muvozanat", "Rebellion and Obedience", "Sabo and Samandar", and the mini novel "Na'matak" created by U. Hamdam have taken a deep place in the hearts of readers. The reason for this is the unique method, subject and composition of the writer's works, as well as the ideological and artistic features of the work.

"Rebellion and Obedience" is the writer's second novel. This novel was also received by readers with great interest and excitement. Professor D. Kuronov writes about the novel: "... Yes, there were those who accepted "Rebellion and Obedience" better than "Equilibrium"" [1.280].

The novel "Rebellion and Obedience" has aspects similar to the novel "The Alchemist" by P. Coelho. In "The Alchemist" Santiago, the hero of the play, goes on a journey, that is, according to the prophecy, he sells his sheep and goes to the Egyptian pyramids. Through this, the writer described how the shepherd achieved the desired peace of mind as a result of his long and difficult journey. We also meet this situation in the epic "Lison ut-tyre".

In the novel "Rebellion and Obedience" as well, the Doctor "sets out" to suppress the rebellion inside him, he has a lot of life experience, in a way, the rebellion inside him comes to obedience. That's why Tabib's student Akbar tells Iskandar (his new student), a young man from the neighboring village who entered the subject of the novel in the second chapter of the novel, that he should set out to find the meaning of life.

Akbar, who set out to find the meaning of life and the answers to the questions that are raging inside him, one day asked why you don't tell your teacher what you know. Navoi took our literature to a high point by explaining that he had to go through it himself, but every creator starts from the beginning of the road - from zero, not from the place where this Navoi reached, someone walked the path that Navoi traveled. The fact that I reaches somewhere implies that one can pass through it. Through this, the writer wants to emphasize that every life path is different, that you cannot follow exactly the same path in life, and that the pages of fate in the book of fate are different.

Commenting on the novel "Rebellion and Obedience", Professor D. Kuronov writes: "You probably remember that the publication of "Rebellion and Obedience" caused the excitement caused by P. Coelho's

novel "Al-khimik" to subside. it came at a time when he didn't have time. Of course, "Rebellion and Obedience", which was printed in only two thousand copies, is a drop in the ocean. Nevertheless, the work did not go in vain. [1.280].

Perhaps the serial printing of "Rebellion and Obedience" with "Al-khimik" is a creative influence. In any case, the novel gave a new breath to Uzbek novelists.

In the first edition of the novel (New Age Generation 2003), the work began with three epigraphs:

What would happen to you if you were not God?

From the people

Man is the only creature ready to give up his destiny.

A. Camus

Get rid of the rebellion in you and obey
you won't be happy until you come...

From the holy teachings [2.3]

In the next edition, only the first epigraph was left, the author of the epigraph was omitted [3.281].

I think that every epigraph fits the logic of the work. For example, the second epigraph of Diana, the heroine of the work, is very relevant to the life of Akbar.

Let's pay attention to the phone conversation between Marat and Diana in the fortieth chapter of the work.

"He picked up the phone in frustration. Diana. Tagin Marat. For several days, three or four times a day, old clients of "Good Melt" have been calling for "work", saying that they are asking for Diana. However, Diana does not see money in her eyes now. Because of that feeling that came to his heart, he was stunned: he was walking like crazy, like sad, and like crazy.

If we read the continuation of the work, we will see that Marat beat Diana to death for not going to "work", but Diana said that she would not do it again. Why? The reason is that when Diana saw Akbar, she realized that she had found the man of her dreams, because of her love, with the help of Akbar, she completely changed her life.

Or the fact that Akbar left his home, children, wife, village and started a new life is also suitable for the epigraph.

The content of the third epigraph corresponds to the life of the physician. The doctor wants to fulfill his dream of DNA testing, then he is imprisoned, and he thinks about why the other doctors are hostile to him, these thoughts do not give him peace. The events related to his coming to the village to heal and benefiting people are examples of how the healer got rid of his inner rebellion, became obedient, and found happiness.

The compositional structure of the work is unique. The first chapter, the first chapter, begins with a famous religious narrative about the creation of the universe. The main events begin from the second chapter. In accordance with the logic of reality in the work, in the seventh, eleventh, sixteenth, thirty-second, forty-second, forty-sixth, and fifty-first chapters, the creation of the world and man, the land of Eden, Adam and The religious narrative about Eve, their eating of the forbidden fruit, and their expulsion from heaven to the earth is continuously given between the chapters of the work. At first glance, a natural question arises as to why these narrations were included in the work and why the continuation of the narration was given between the chapters. The writer emphasizes through the narrative and the subject of the work that with the creation of rebellion in the heart of man, it is inherited through Adam and Eve, that Satan's rebellion against God is futile, and therefore, man will not be happy until he gets rid of the rebellion in himself and obeys.

We mentioned the originality of the subject and composition of the work. Let's pay attention to how well the given narratives correspond to the events.

In the forty-first chapter of the first part of the work, it is described that Aunt Larisa came to the church to remember her deceased loved ones and pray for them. Aunt Larisa wants to pray for her friend Matluba, but she thinks that their religions are different. After thinking about it, he finally came to a decision: "Even though our religions are different, our hearts were close... After all, I am also praying to the God whom Matluba worshiped all his life!"

After that, the aunt calmed down and continued her prayer..." [3.345].

In this passage, it is described that in Aunt Larisa's heart, rebellion was replaced by obedience, and

therefore she felt calm.

We will pay attention to the forty-second chapter of the work.

After creating man, God looked at the angels and said: "Prostrate to him!" They worshiped. Only Satan did not obey. "Why don't you obey my order?" asked Khudovand. Satan protested, "Because you created man from clay, I, who came from the genus of fire, worship him, after all, he is inferior to me." [3.345].

It can be seen from the passage that Satan rebelled against God. In the forty-third chapter of the work, a similar rebellion is described, i.e., a doctor sitting on the prayer bed heard the news about the creation of an artificial man on television. "According to experts, in the near future it will be possible to assemble a whole person from the "spare parts" - body parts grown in laboratory conditions" [3.346]. This passage, which is quoted after the rebellion in the religious narrative, is really the rebellion of man against God, the fact that only God is the creator, and man also wants to show himself as the creator.

Professor D. Kuronov writes about the compositional construction of the work as follows: "Rebellion and Obedience" is connected with national life and reality in general and is conditional and rather weak. That is, the author does not aim to create realistic images and scenes similar to reality, he tries to understand the essence of the world and man by means of conventional and symbolic images. From this point of view, "Rebellion and Obedience" is characterized by narrative (Russians call it "pritchevost"), and according to its expression, it is similar to the works of artists such as A. Camus, F. Kafka, G. Marquez, H. Cortazar. closer" [3.281].

So, this appearance in the form of narration is a novelty for Uzbek novelists.

Above, we discussed in detail the ideological and artistic features of the novel "Rebellion and Obedience".

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