

INTERPRETATION OF THE IMAGE OF THE GUEST IN AMON MUKHTAR'S NOVEL
"LOVE IS STRONGER THAN DEATH"

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Abstract: This article discusses the interpretation of the image of the guest and hospitality etiquette in the novel "Love is Stronger than Death" by the famous Bukhara writer Amon Mukhtar, as well as its ethical and aesthetic essence.

Keywords: guest, host, hospitality, writer, image, Uzbek literature, image.

Abstract: V dannoy state rassmatrivaetsya obraz gostya i traditsii gostepriimstva v romane izvestnogo bukarskogo pisatelya Omona Mukhtorova "Muh abbot is stronger than death", a takje ix etiko-esteticheskaya suschnost.

Key words: guest, host, hospitality, book, image, Uzbek literature, description.

Annotation

This article discusses the portrayal of the guest character and hospitality etiquette in the novel "Love from death " strong " by the famous Bukhara writer Amon Mukhtar, as well as their ethical and aesthetic essence.

Key words: guest, host, hospitality, writer, character, Uzbek literature, depiction .

In the current conditions, when the struggle for national spiritual identity and the assimilation of cultural heritage has become a general social movement, it has become one of the urgent tasks to pay attention to the values that determine our national mentality, including the opening of the features of the artistic interpretation of the unique traditions of our people related to hospitality. This demonstrates the need to study the image of the guest and the signs of the national-artistic interpretation of hospitality etiquette in fiction as a separate system and to scientifically generalize the aspects related to it. There are many works in Uzbek literature in which the theme of hospitality is motivated, taken as the basis for the plot, elevated to the title, the relationship between the guest and the host is reflected, and interpreted as a leading or supporting image. By studying them in a general way, the features characteristic of the historical-artistic, national development of the poetic thinking of our people are revealed. In this regard, it is possible to specifically study the image of the guest, which was widely used in the works of the outstanding Uzbek writer Omon Mukhtar.

The writer can be seen to have made a special mention of the fact that hotels enter the soul of a person who has arrived in a foreign city. However, as the writer emphasizes, finding a suitable hotel or a suitable place in a hotel is not always as easy as one would like. Taking this into account, the writer writes: "It is difficult to find a suitable place in a hotel in a coastal city or town, and it is more difficult than death to occupy a dilapidated corner. Having heard this on the way, Ibrahim, following the people, simply started walking towards the seashore. In any case, it is necessary to find some shelter before it gets too late. In a foreign city, it is possible to get stuck on the street. In the square near the harbor, mostly women and men, some people were playing in groups, playing games. Those who gathered here rented out their houses to homeless guests." [1; 20]

In fact, in addition to hotels, there are also rental houses, which the author considered it appropriate to mention. Usually, the owners of such houses, as mentioned in the work, would say, "We cannot let a single young man, whether it is a woman or a married man, but it would be okay if there were four or five teenagers." [1; 20]

Amon Mukhtar also paid attention to the character of the guests. For example, he mentioned Husan's Hearing that the guests had arrived, he said, " My soul! " exactly to the heel "He said . The reason is that his wife, Shaira, "doesn't like unexpected guests. Usually, she greets a guest who "invades" the house with a frown and a frown . You can't explain to her, "This is the custom, the guest is as great as your father." "Why, if everyone is as great as my father, he won't die if he just says a word!" she insists. In general, there are no conditions in the house to wait for a guest as long as he wants." [1; 24]

In the same place, the writer also specifically describes the guests sitting around the table, usually talking about this and that. In the course of this conversation, Husan's involuntary nervousness and sharp speech in front of the guests, his attempt to soften the continuation of the conversation, and the expression "our fellow citizens say, "Go where you are told, what is there where you are not told?" are presented as a dialogue between the guest and the host. The fact that sometimes some people get to know each other when they go to resorts and invite each other to be guests is also skillfully embedded in the content of this dialogue. The hero of the work, Husayn, says: "One summer, when I was resting in Khumson, in a sanatorium, I met Zarrina. She invited me to be a guest. Then I invited her husband and two to Bukhara. They agreed. They traveled for three or four days. Your writing was still intact, and when the guests said they were leaving, they said, "We will follow you, we will go to Navoi together, from there to Samarkand, and we will say goodbye there." We had such an interesting trip. During this time, a bond of love was born, like a brotherhood." [1; 44]

Indeed, our people have a proverb that says, "One sight is an acquaintance, two sight is an acquaintance, three sight is a relative." The above is a similar thought.

If the guests are women and there is no woman in the house they are visiting, the man of the house will serve them. Based on this. Adib also referred to this: "The sisters are guests... Husan must show courtesy. He must have an open face to talk. But he was wondering what to say." [1; 59]

In hospitality, the conversation between the guest and the host is of crucial importance. Therefore, when writing on this topic, writers, of course, pay special attention to this problem. For example, Amon Mukhtar in his novel "Love is Stronger than Death" described this scene as follows: "Let him talk about a street child just to liven up the conversation ! Justice in the field worked Worship his/her how horror He didn't feel it , his sisters this deep Does he understand ? That 's it. at the moment they someone's hospitality , kindness praising and emphasizing this with To Husanga scolding did , his like a stone thrown at the throat they are sharing Are you feeling it ? In the middle The poet's restless , in the room nervous run to start remains . Husband silent , confused to the fact that already importance gave Poet , sisters with himself to the guest since he went tight in the lake : – Next When you come, we will also stay. We ask , God. If you want ! – opened the topic as if closing " was " . [1; 68]

As noted, the host may open up about various topics in order to get to know the guests, break down the awkwardness, and liven up the conversation.

Sometimes, upon hearing of the arrival of guests, the host's relatives also come, a fact that the writer did not lose sight of. He writes: "Hasan's brothers and sisters quickly pick up the "smell" of the guests. Many Soon , they (some of them) wives with) the yard They filled it in . Hasan sheep slaughtered . Boilers boil started .

"Aren't you going to name the heir?" Hasan once said to Norgul.

– I told you. At home . guests there is That's it .

– The wedding starting maybe he didn't send it , How ? One and a half guest if so , lead Can't he come ?

– I will say it again now. [1; 88]

According to our custom, a sheep is slaughtered for dear guests and food is cooked in large pots. The hospitality and hospitality are elevated to the level of a feast. As the poet also noted, those who did not know each other before became acquainted. Those who know each other become even closer. The work itself uses the phrase "dear guests" at this point: "Vorisebek! My son ! Dear guests" tomorrow to the sand take exit Is it necessary ? Hunting excuse , one "If they rest in peace ... "

Such entertainment events were organized to further entertain, delight, and please the dear guests, paving the way for their return. They were organized exclusively for male guests.

The guests are watched carefully as they disperse. If they remain, a separate room is allocated for them to spend the night. At this point in the story, Husan is annoyed that his biological brother Hassan, who has hosted Ibad and Hamra, his long-time friends, keeps them close to him. Because Hassan, considering the circumstances, keeps these two in his house and sends Husan to Waris' house.

This image shows that a guest, whether a friend or a stranger, requires extreme caution and vigilance in their dealings.

Thus, identifying the ethical-aesthetic, poetic image characteristics associated with the image of the guest in works of art is important because it allows us to substantiate the social role of literary studies and the fact that illuminating human problems is one of its main tasks.

Literature

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