



FIGURATIVE COMPOSITION IN THE STORY OF TIMUR PULATOV "THE SECOND JOURNEY OF KAIP"

Nurmatova Shakhlokhon Jahongir kizi

Student of Ferghana State University

Annotation: *The national image has never lost its relevance either in society or in art and literature. One of the main categories of aesthetics and literary criticism is the artistic image, which characterizes the specific relationships outside of artistic reality and art, the process and result of artistic creativity as a special area of human activity. At the same time, the artistic image not only reflects, but also generalizes reality. In the story "The Second Journey of Kaip", the main character Kaip recalls his first journey by sea, acquaintance with the islands and wanders through the bizarre Aral Sea.*

Keywords: *figurative composition, artistic image, journey, truth, antithesis, plot, heroes, toponym, episode.*

The artistic form of the work consists of separate images. Subject figurativeness is the main level of the figurative form of epic works. The images of the characters in these works are primarily a combination of various details of the subject matter, reproduced with the help of artistic speech. Such combinations can be called a composition of images of an epic work. [5,101]. Their sequence and interaction with each other is an important point that must certainly be analyzed, without which it is often impossible to understand either the shades of artistic content or the originality of the form embodying it. These images can be different: most often they are repetitive, antithetic, or it is one image that unfolds throughout the work. It is customary to distinguish between the main characters (who are in the center of the plot, have independent characters and are directly related to all levels of the content of the work), secondary (also quite actively involved in the plot, having their own character, but who are given less author's attention; in some cases, their function is to help reveal the images of the main characters) and episodic (appearing in one or two episodes of the plot, often not having their own character and standing on the periphery of the author's attention; their main function is to give an impetus to the plot action at the right moment or to shade certain features of the main and secondary characters). Using the example of Timur Pulatov's novel "The Second Journey of Kaip", we will analyze the figurative composition. Timur Pulatov's prose is distinguished by a number of constant and unchanging features: the small size of novels and novels, a limited number of actors connected by common interests; the development of banal storylines and, finally, the presence of problems, themes and motives that pass from one book to another. The originality of these works is given by the unusual angles of the prose writer's artistic vision, the importance of the author's attitude to the



depicted material. The main character in the works of T. Pulatov is a complex, ambiguous personality, an "intermediate", "bifurcated" person.

The main character of Pulatov's prose appears at different ages in the space of the artist's entire work, going from birth to death. The stages of his path are not summed up in each work, but vary. His name, occupation, chronotope of existence, moral and ethical choice also vary. Pulatov's main character is imprisoned in the world of earthly things and is far from a way of life. The writer portrays Kaip, an old man who worked all his life without thinking about the meaning of life, and at the most important moment of his life, when everyone else is busy fishing, Kaip looks around dispassionately, shovels sand and watches as he slides into a tornado. And now, at the end of his life, Kaip is thinking about the transformation of the existence of everything on earth.

Finally, the image of the main character is not as simple as it seems at first. Compared to the former ordinary people, Kaip is a complex figure. He is a thinking old man, or, by his own definition, "an old man is not like others." Timur Pulatov gives him the ability to reason about many things, poetizes his memories. A simple person turns out to be far from easy. He has his own established views on life, on work, on duty, a kind of poetic worldview, deep experiences and feelings.

"In the morning, the old man went out into the yard, hung a camel-skin bed on a stake and, looking at the hill in the distance, kept thinking... Kaip thought, where did that first person come from, from whom life on the island then began. What did nature create him out of? At first, it seemed to Kaip that the first person from the tornado had become. There is a cave on the hill, and, jumping out of there, a tornado with sand rushed to the sea, rejoicing at the renewal. And he rushed, hitting boulders and scaring kites, and so on until, tired, he stopped at the water's edge." Timur Pulatov in this context refers to the mythological view. The tornado in the work has a symbolic meaning. The first person is hiding under the ancient tornado: when the tornado appears, the rain goes into the cave in the form of water and comes out in human form, rejoicing at the rebirth. Here the author uses an artistic stylistic device – parallelism.

Kaip, who spent his old age on Sandy, overcomes numerous difficulties and strives to return to the Green Island he left in his youth. The meaning of this toponymy is quite clear. The impermanence and variability of sand is a symbol of the transience of time and human life. The green color, on the contrary, embodies the harmony that the main character has long lost: "Among the rocks and green hills there is a spring surrounded by trees. And for those who are already accustomed to the dull monotony of the sea, the green world of the island is seen as a miracle, as a payment for a long journey and fatigue" [2, p. 167]. The Kaip travels towards the Green Island for three days for a limited amount of time. During these three days, the old man meets many different people. Ali Baba, chief fish supervisor, Proshka, Ermolai's son, Aralov, chairman of the fishing artel, a young sailor on a barge, sentry Mosulmanbek, Ossetian Vladimir and a Lithuanian girl.



They are at the mercy of the everyday world, and Kaip does not understand them. Perhaps that is why fate separates the main character and the Lithuanian doctor. It is not by chance that in his wanderings, Kaip is intertwined with the story of a Lithuanian doctor who comes to the sea and does not know the language. The alienation that lies outside of her torments her, and Kaip's spontaneous alienation is contrasted with her bitterness at not being able to help a man who was clearly looking for something important. They both sail to the Green Island, but with different goals. For a young Lithuanian, this is an unfamiliar task, and for an old Kaip, it is a return to his roots and finding faith. The symbol of reconciliation and harmony, along with the name of the island, is the lunar path along which the Kaip moves. It connects the sandy island with the green one, "Leaving then and from there through thousands of islands to the other shore, to the steppe and to the cities, connecting all living on earth with eternal brotherhood" [2, p. 188]. In other words, Pulatov's hero is a free man, not fixated on service, there is no vanity and vanity in his life, he has time to find his own way. His path is a path of search, similar to the path of a Muslim dervish trying to get closer to God.

Another significant hero of the work is Proshka's father, Ermolai. The real Ermolai is an ordinary man, he is a man who believes everything he is told. —You're sick, aren't you?" Ermolai continued to be perplexed.

— I need a boat. I'll be back in the morning," said Kaip.

He said it and was surprised himself, but not that he lied easily, although he no longer had the right to do so, but that Ermolai, without asking about anything, nodded in agreement. And he spreads to everyone that such a person lives on the island. Ermolai listened to Kaip and pretended to agree, although in fact he was not interested in the experience of the other: he lived, like everyone else, only by his skill.

We can see the image of Aisha in the imagination of Kaip. He's always thinking about him. The name Aisha is not explained in the work, but it also carries a semantic load - Pulatov uses this name for the beloved of the elderly Kaip. He put Aisha in his youth and strives to return to her when he feels death approaching. Aisha is alive, alone. On that last visit, he gave Aisha long Bukhara earrings.

He still catches seaweed, buries fish in hot sand and sells it to the guests of the island. Thus, the name Aisha serves as information boards of Quranic mythology, in a broader sense, eastern spirituality, which worships elders, mothers, grandmothers. Kaip himself explains the innate subtlety of her nature, the fact that she "lived in nature, close to God" [2, p. 176]. Kaip quarrels with her often, especially since the breeder's son began to come to the island, the fault was his short temper. Aisha always listened meekly to the cruel, unfair reproaches of Kaip. Ayesha was crying quietly, having gone somewhere into the thicket away from people... Her nature was more subtle. She foresaw many things, sensed the approach of a lunar eclipse, misfortunes, lived entirely in nature, close to God... Kaip says a lot of hurtful things to Aisha. And, leaving her in the dense thickets, I went to the clearing and lay down there on the sand,



expecting that Aisha, as always, would come to me to ask for forgiveness. Kaip says that Aisha will have to wait for my return and get married only if my corpse is caught in the sea. And when everyone was convinced that I was dead, Aisha could be free...

At the end of the piece, Aisha could not bear this, screamed, covered her face with a long sleeve. And the old women inspired her, pushing her into my house: "Not with you alone, not with you alone..."

Aisha was scared — the indifferent eyes of the old women burned with a desperate luster of revenge. Several old women ran into the house and began to wake me up, beat me on the back. I was moaning. They hit him in the face with black, dry hands. Then desperate old women, whose age is difficult to determine, kicked them, the same black and withered. It seemed that they were born like this and have not changed at all since then, remaining ugly and old...

The secondary (also quite actively involved in the plot, having their own character, but to which less author's attention is paid) hero is Proshka, the son of a close friend of Ermolai. Although the island is not far away, Kaip understood that it would not be easy to get to Sandy and Green, because the distance between them is a lifetime. It was not by chance that the old man asked him if there was a direct way to the Green. At the same time, the Proshka will answer: "No, only through Sandy. I don't know any other way" [2, p. 184]. This explains that the tortuosity of the hero's path, striving to get to his homeland "by any means, without fear of anything, without stopping at anything."

Another minor hero is the chairman of the fishing artel Aralov, - it is possible to reconstruct a concrete historical background. Chairman Aralov cancels all trips and single trips to the sea until further notice. The chairman's house did not stand out in any way among the fishing buildings — it had half settled and sunk into the sand, the thin walls had weathered, and the roof of seaweed had long rotted and stuck out in clumps, as if it had been raked with a pitchfork.

On their free days, the fishermen wanted to fix the chairman's house, repaint the roof and have already caught algae in the sea, but Aralov kept waving it off: somehow later, after Putin... Aralov was originally from Sandy, but rarely visited there, sent a deputy. There, on the Sandy Beach, there was another, unkind attitude towards him. Usually, when Aralov appeared on the island, the fishermen - the junior chief, the foreman, the fish supervision and the chief in front, and everyone else in the back - accompanied the chairman to show him the village, their achievements, boats and nets. In Sandy, one by one, they sat down on the shore and continued their abstract conversations, while Aralov wandered around the island alone, inspected farms, jumped over saxaul fences, fought off hungry dogs, examined everything, counted, and then silently got into his boat and sailed away. Here the image of Aralov has a twofold meaning. Aralov is the chairman of the local government and is the owner of the Aral Sea.



The names of the heroes illuminate the finale in a special way: the desired harmony is found. The wanderer, missing in action (Kaip), connected with the tenacious, living (Aisha). The image of a snake crowns this picture. "The Second Journey of Kaip" is a book about the eternal and unequal duel of Man with Life. A person is lonely and isolated from history and public relations, but at the same time he is earthly and individually unique, and life is interpreted by the critic as fate, fate, as a manifestation of the natural forces of nature, but at the same time it is shown in full realistic detail.

REFERENCES:

1. Николюкин А.Н. Литературная энциклопедия терминов и понятий Москва НПК «Интелвак» 2001.
2. Пospelов Г. Теория литературы. - М. Высшая школа, 1978. С. 372.
3. Тимур Пулатов, «Второе путешествие Каипа» Молодая гвардия, 1970.
4. Шафранская Э.Ф. Мифопоэтика прозы Тимура Пулатова: национальные образы мира. — М., 2005.