QAHRAMON OBRAZINI YARATISHNING LISONIY VOSITASI.

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Annotatsiya: Har qanday san'at asaridagi badiiy obrazning asosiy predmeti bosh qahramon obrazi bo'lib, unga muallif turli xil stilistik uslublardan foydalangan holda tashqi ko'rinish va xarakterning ma'lum xususiyatlarini beradi. Ushbu uslublar o'quvchilarga adabiy asar olamiga kirib borishga yordam beradi, muallifning bosh qahramonni ichki holati, his-tuyg'ulari, kayfiyati va harakatlariga oid maqsadini tushunishga yordam beradi. Markaziy qahramonlar haqida to'liq tushunchaga ega bo'lgan o'quvchi butun asar tushunchasiga chuqurroq kirib bora oladi. Ushbu maqolada qahramon obrazini yaratishning lisoniy vositalari misollar yordamida yoritib berilgan.

Kalit so'zlar: metonimiya, lisoniy vosita, obraz, antiteza, mubolag'a, metafora.

Annotation: The main subject of the literary image in any work of literature is the image of the main character, to which the author gives certain features of appearance and character using various stylistic methods. These techniques help readers to enter the world of the literary work, help to understand the purpose of the author regarding the inner state, feelings, mood and actions of the main character. A reader who has a complete understanding

of the central characters can go deeper into the concept of the whole work. In this article, the linguistic means of creating the image of the hero are explained with the help of examples.

Key words: metonymy, linguistic tool, image, antithesis, exaggeration, metaphor.

Аннотация: Основным предметом литературного образа в любом литературном произведении является образ главного героя, которому автор, используя различные стилистические приемы, придает определенные черты внешности и характера. Эти приемы помогают читателям войти в мир литературного произведения, помогают понять цель автора относительно внутреннего состояния, чувств, настроения и действий главного героя. Читатель, имеющий полное представление о центральных героях, может глубже проникнуть в концепцию всего произведения. В данной статье на примерах объясняются языковые средства создания образа героя.

Ключевые слова: метонимия, языковой инструмент, образ, антитеза, преувеличение, метафора.

Badiiy asar qahramoni hamma tomonlama haqiqiy odamdan ustundir. Masalan, asar qahramoni murakkab, o‘zgaruvchan, ba’zan sirli bo‘lishi mumkin, lekin u o‘quvchiga doim tushunarli bo‘lishi kerak. O‘quvchi qahramon obrazini uning harakatlarini o‘rgangandan s o‘ng, uning boshqa personajlar bilan yoki o'zi bilan munosabatlarini tahlil qilgandan s o‘ng o‘z ongida shakllantiradi. Qolaversa, qahramonning xarakteri va qiyofasi tashqi xususiyatlar orqali va uning yaqinlari muhiti, unga tegishli narsalar orqali ochiladi. Qahramonning fikr va harakatlariga alohida e’tibor beriladi.

“Badiiy obraz har doim ham shaxsning umumlashtirilgan, tiplashtirilgan tasviri bo‘lavermaydi. Badiiy asarda konkret shaxs va hodisalarni tasvirlash orqali butun bir davrning umumlashtirilgan obrazi, jamiyat yoki tabiat obrazi yaratilishi mumkin”. Qahramon obrazini yaratishning navbatdagi lisoniy vositasi metonimiyadir. Metonimiya muayyan ob’ekt yoki belgi haqidagi g’oyalarni kuchaytiradi va buni quyidagi misolda ko’rish mumkin:

But the other knight hit him so hard in midst of the shield, that horse and man fell to the earth, and therewith Arthur was eager, and pulled out his sword, and said, I will assay thee, sir knight, on foot, for I have lost the honour on horseback.

Tarjimasi: Va ritsar uning qalqoni o’rtasiga shunday kuch bilan urdiki, ot va chavandoz erga quladi. Shunda Artur g’azablanib, qilichini chiqarib dedi: "Endi men sizga piyoda hujum qilaman, ser ritsar, chunki men egarda qarshilik qila olmadim va mag’lub bo’ldim."

E’tiborli jihati shundaki, “Arturning o’limi” romanida badiiy obraz yaratish vositasi sifatida metonimiya nihoyatda kam uchraydi, “Qirol Xorn” romanida esa umuman yo’q.

Foydalanish darajasi bo’yicha metonimiya bilan bir qatorda antiteza mavjud. Antitezaning eng yorqin misoli quyidagilardir:

At that time came in the Knight with the Two Swords and his brother Balan, but they two did so marvellously that the king and all the knights marvelled of them, and all they that beheld them said they were sent from heaven as angels, or devils from hell…

Tarjimasi: Ikki qilichli ritsar akasi bilan u erga etib keldi va ikkalasi shunaqangi mo’jizalar ko’rsatdiki, qirol va barcha ritsarlar hayratda qolishdi. Ularni jangda ko’rgan har bir kishi, ular osmondan yuborilgan farishtalar yoki er osti dunyosidan kelgan shaytonlar bo’lsa kerak, deb aytishdi.

Garchi qirol va uning ritsarlari o’z davlatlarida eng kuchli va jasur bo’lsalar ham, ular bu ikki ritsar ularni mag’lub etganini tan olishadi, va bunda ularga faqat samoviy yoki shaytoniy kuchlar yordam berishi mumkinligiga ishora qiladi. Ehtimol, bu o’rinda muallif nafaqat jismoniy, balki butun ritsarlikning ma’naviy kuchini ham ko’rsatishga uringandir.

Har bir qahramonning o’ziga xosligi va individualligini ta’kidlash uchun muallif ko’pincha mubolag’adan foydalanadi. Quyida “Arturning o’limi” asaridagi mubolag’aga ayrim misollar keltirilgan.

…here lieth a duchess dead, the which was the fairest of all the world, wife to Sir Howell, Duke of Brittany, he hath murdered her in forcing her, and hath slit her unto the navel.

Tarjimasi: ... bu erda Bretani gertsogi, ser Xauelning rafiqasi, dunyoda go’zallikda tengi bo’lmagan, marhuma gertsoginya yotadi. Eri uni zo’ravonlik bilan o’ldirdi, va uni kindigigacha yirtib tashladi.

Bu o’rinda muallif nafaqat ayolning go’zalligini, balki qotilining shafqatsizligini ko’rsatmoqchi bo’lgan. Bu usul ayollarni himoya qilishga majbur bo’lgan ritsarlardan farqli o’laroq, qotilning asossizligini ta’kidlash uchun ishlatiladi.

But, sir, said the lady, as thou art called the worshipfullest knight of the world, I require thee of true knighthood, keep me and save me.

Tarjimasi: Oh, janob, - dedi xonim, - siz dunyodagi eng olijanob ritsar hisoblanasiz, men sizdan ritsarlik burchingizni o’rtaga qo’yib so’rayman - meni himoya qiling va qutqaring, chunki u sizga nima demasin, baribir meni o’ldiradi, chunki u shafqatsiz.

Bu misol, shuningdek, ba’zi qahramonlarning shafqatsizligi va boshqalarning olijanobligini ko’rsatadi va shu bilan ularni qarama-qarshi qo’yadi.

"Qirol Xorn" romanida ham mubolag’a mavjud:

Heo luvede so Horn child
That negh heo gan wexe wild:
For heo ne mighte at borde
With him speke no worde

Qirolning qizi Rimenxild Xornga bo’lgan muhabbatdan “aqldan ozdi”, bu qizning unga bo’lgan haqiqiy his-tuyg’ulari haqida gapiradi. Biroq, u hali ham qizning sevgisini qabul qila olmaydi, chunki u o’zga yurtda bo’lgani uchun past tabaqa vakili deb hisoblanardi. U qizning his-tuyg’ularini o’z maqsadlari yo’lida ishlata olmaydiki, bu ham uning olijanobligidan dalolat edi.

Yuqorida qayd etilgan lingvistik vositalardan tashqari, u yoki bu darajada qahramonlar obrazini yaratishga yordam beradigan boshqa vositalarni ham topdik. masalan, “Arturning o’limi” romanidagi ma’lum bir ma’noni anglatuvchi ismlarni olaylik: Sir Gilbert the Bastard (nikohsiz tug’ilgan), King Anguish of Scotland (bu ism qirolning fojiali taqdirini bildiradi) yoki podshohlarning jangchilari sonini ko’rsatishni olaylik:

The first that began the oath was the Duke of Cambenet, that he would bring with him five thousand men of arms... Then sware King Brandegoris of Stranggore that he would bring five thousand men of arms on horseback. Then sware King Clariance of Northumberland he would bring three thousand men of arms. Then sware the King of the Hundred Knights, that was a passing good man and a young, that he would bring four thousand men of arms on horseback. Then there swore King Lot, a passing good knight, and Sir Gawain's father, that he would bring five thousand men of arms on horseback. Also there swore King Urience, that was Sir Uwain's father, of the land of Gore, and he would bring six thousand men of arms on horseback. Also there swore King Idres of Cornwall, that he would bring five thousand men of arms on horseback. Also there swore King Cradelmas to bring five thousand men on horseback. Also there swore King Agwisance of Ireland to bring five thousand men of arms on horseback. Also there swore King Nentres to bring five thousand men of arms on horseback. Also there swore King Carados to bring five thousand men of arms on horseback.

Tarjimasi: Bu bayramga Lot va Orkney qiroli Lut va u bilan birga besh yuzta ritsar keldi; bayramga Gur yurtining qiroli Uriens ham keldi va u bilan birga to’rt yuzta ritsar bor

edi; qirol Garlota Kantr va u bilan etti yuzta ritsar keldi; shotlandiya qiroli ham bu bayramga hali yosh bo'lsa-da, olti yuz ritsar bilan kelgan. Yana bir qirol etib keldi, u yuz ritsarli qirol deb atalgan, ammo uning o'zi va uning xalqi hamma narsada mukammal qurol va jihozlarga ega edi; qirol Karados ham yetib keldi va u bilan birga besh yuzta ritsar bor edi.

Ya'ni, qirolning qancha ko'p jangchisi bo'lsa, o'zi ham shunchalik kuchli va dono bo'ladi. Barcha lingvistik vositalarni o'rganib chiqib, ularni tahlil qilib, biz quyidagi xulosalarga keldik: ritsarlik romanining har bir muallifi o'ziga xos ritsarlik g'oyasiga va ritsarlar obrazlarini yaratishning o'ziga xos usullariga ega, chunki ikkita romanda biz asosiy tilshunoslikni tahlil qildik. Vositalari juda boshqacha – "Arturning o'limi" romanida bu mubolag'a va epitet, "Qirol Xorn" romanida esa metafora va taqqoslash.

Xulosa qilib aytish mumkinki, ritsarlik romanlari mualliflari ko'pincha qahramonlarning ichki qiyofasini yoki tashqi ko'rinishini tasvirlashga murojaat qilmaydilar, aksincha, ko'p hollarda ular qahramonlarning xatti-harakatlari, nutqlari va his-tuyg'ularini aks ettiradilar. Ular uchun ritsarlarining jasorati va odilligi, ayollarning go'zalligi va nazokati, qirol va shahzodalarning kuch-qudrati, dushmanlarning zaif va qo'rqoqligini o'z harakatlari va so'zlari bilan ko'rsatish muhimroqdir. Buning uchun ular turli stilistik vositalardan unumli foydalanganlar.

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