

Interpretation of Images in Kamchibek Kenja's Stories

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Annotation: One of the main epic genres of modern literature is the novella. The first realistic stories in Uzbek literature are related to the works of Abdullah Kadiri and Cholpon, which passed through a number of stages in their content and essence. For example, it has been improved artistically and aesthetically, the thematic range has been enriched, new ways of expression, plot and compositional aspects have been improved.

Immersing deep content in a series of concise sentences in a story requires knowledge and skills from the writer. First of all, the narrator needs to be able to choose an event that has a social and aesthetic value. In addition, although narration in short stories is the main goal, the poetic function of images that illuminate the story and convey its essence is also important.

If we pay attention to the content of Kamchibek Kenja's stories, we will see that he touches on the themes of fidelity, modesty, purity, faith and lust. In this article, we will focus on analyzing the images of a mother, wife, and woman in the stories "Woman" and "Bright Faces". The image of a woman in the writer's stories attracts attention for its proximity to life, its similarity to the reality of life, its exact correspondence to the nature of life, its plausibility. The article examines the writer's skill in portraying the image of a woman. That is, the artistic interpretation of such feminine qualities as modesty, loyalty, thoughtfulness, and nobility is revealed.

Keywords: personality, character, work of art, portrait, artistic image, interpretation, plot, writing skills, image, artistic expression.



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Introduction.

In literary studies, the female psyche and its role in society, its portrayal as a personality, and the artistic reflection of women's destiny as a whole are studied from different angles. In particular, a special place in Uzbek literary criticism is occupied by the study of Maksud Shaikhzoda "The image of a woman in Navoi's work" [Shaikhzoda M., 1972, 58-68]. In this regard, the theoretical views and research of M. Koshzhonov, U. Normatov, B. Karimov, Y. Solidzhonov, A. Alimukhamedov, M. Orozbaev are important. In this regard, the study of the image of a woman in the stories of Kamchibek Kenja serves to enrich Uzbek folklore.

A woman is the most beautiful being in the world. We all know how great her role, importance, and value are in our lives. Even in the world of literature, the artistic expression of this creation is celebrated with grace and beauty. The image of a woman is depicted with special tenderness and respect in the pen of each creator. Literary critic Z. Isomiddinov: “Without a woman, there would be no literature. Literature was created primarily for women to celebrate them, to know what is in their hearts, to understand what a woman is. The art of words is primarily the work of a man, which means that the main issue of interest to a man will be the main problem of literature. And a man, of course, is most interested in a woman. Therefore, the main character, the main theme of literature is a woman” [<https://kh-davron.uz/kutubxona/uzbek/zuhriddin-isomiddinov-ikki-ayol.html>].

In the treasury of world literature there are other works that artfully reflect the spiritual world of a woman, her emotional experiences and position in public life, such as “*Anna Karenina*” by Leo Tolstoy, “*Madame Bovary*” by Gustave Flaubert, “*Unhappy Kerry*” by Theodore Dreiser, “*My Feelings, gone with the Wind*” by Margaret Mitchell, “*A Thousand Rays the Sun*” by Khaled Hosseini, “*The Woman*” by Takio Arishima. In Uzbek literature, one can also cite such works as “*Days Gone By*”, “*Scorpion from the Altar*”, “*Night and Day*”, “*Affairs of the World*”, “*Prisoner of Dreams*”, “*Javzo*”, “*Woman on the Hill*”. The stories of Kamchibek Kenja, one of the brightest representatives of modern Uzbek prose, also depict various faces, psychological states, pains and sorrows, joys and cares of Uzbek women. In the writer's stories “*Bright Faces*” and “*Woman*” we encounter the image of simple, sincere Uzbek women with unique qualities and oriental manners.

Main part.

The novel “*Bright Faces*” stands out in Kamchibek Kenja’s work with a vivid depiction of female images. By placing the content of the text in a specific word or sentence, the creator hides the essence of the work of art in the title. “The title of the work plays an organizing role in the architectonics of the artwork. In most cases, the title of a work is related to its content.” [Boboev T., 2002, 145]. “*Bright Faces*” is a title that harmonizes with the artistic idea of the story. This combination is used in history in two senses. The first is in the inner experience of a woman: “*He is a good man, and it seems that my affairs will go well, and my face will shine before the soul of my gracious husband*” [Kenja K., 1979, 45]. The second one is in the director’s language: “*The play will be staged. I came in yesterday with a confirmation. Here it is. Now you will fulfill your husband's last will and testament, and I will fulfill my duty to you and my friend. Now we both have bright faces in front of the soul of Mansur Mumin!*” When the writer reduces the content of a text to a specific word or sentence, he hides the essence of the artwork in the title [K. Khamroev, 2020, 94]. That's why the writer uses “*Bright faces*” in the plural. But this story does not lead to the light. Although the woman manages to fulfill the will of the deceased, having achieved the staging of a drama on the stage written by her husband, she is abused by the vile Rozikov. Thus, we are witnessing that the slogan of the headline has an ironic connotation.

The main character of the story is the character Hayriniso, depicted as a symbol of loyalty. She decides to fulfill the will of her husband, playwright Momin Mansur, who died a year ago due to illness, and meets with the theater’s chief director Orif Rozikov. The events of the plot unfold between these two characters. That is, Hayriniso and Rozikov are depicted in contrast. This shows the conflict between loyalty and moral impurity. The writer presents the characters of the characters in a ready-made form typical of the genre of the story. Literary critic E. Khudoiberdiev explains this as follows: “*A short story is often a genre that reflects one, sometimes several small realities typical of a particular social situation, and often shows a character in a ready-made form*” [E. Khudoiberdiev, 2008, 245].

We know that in fiction there are a number of tools that allow us to fully create an image of a person and specifically bring it to life before the eyes of the reader. They include such artistic elements as the author's characterization, portrait, artistic psychology, and the character’s speech.

Kamchibek used these visual means in his own way in his artistic interpretation of the image of a Young Woman.

In the story *"Bright Faces"*, the writer introduces Hayriniso to the reader as *"a woman in her thirties, dressed simply"*. That is, the unique style of the writer does not allow you to clearly convey the portrait of this character. While a woman's appearance is portrayed as events unfold, her character is revealed through her emotional experiences.

Hayriniso is a tall, slender and beautiful woman. We can see this in the following passages of the story: *"People were walking along the corridor, some men looked at her beautiful figure with envy, while some women looked her up and down, grinning; ... tears began to shine on the long black eyelashes of a weakened Hayriniso"* [Kenja K., 1979, 43].

The woman was widowed with four children, the eldest of whom is twelve years old. She is determined to bring to life her late husband's play *"The Testament"*, which he wrote before his death. Because the deceased left a will: *"If you had given this drama to the theater, put it on stage and brought it to people, I would have been pleased with you"* [Kenja K., 1979, 44]. Although she seems weak, kind, and humble by nature, Hayriniso's patience, contentment, will, and perseverance is admirable. She is able to overcome all difficulties with great patience.

In this place, she symbolizes loyalty to her husband, spouse. Constantly withdraws herself from the gaze of others. She has a strong sense of shame, modesty, and especially feminine pride. The main director, who under various pretexts delays the approval process of the drama and forces Hayriniso to come to the theater several times, looks at her with malicious intent. The woman does not go to him for money. We have no doubt about it. Because only a year later, after the funeral, his receptions and send-off, the woman decided to fulfill the will of the deceased, the author courageously writes.

Hayriniso was a woman with strong dignity. She is disgusted by Rozikov, who uses the word *"mistress"* in addressing her. It got to the point that as the woman approached the theater building, she became more and more withdrawn and distrustful of people. The writer also convincingly describes that she is a loving mother who cares more about her children than her own ego: *"When Hayriniso went outside, the smell of barbecue hit her nose. Only then did she feel hungry. She wanted to have a snack, but, worrying about the children, she decided to return home as soon as possible"* [Kenja K., 1979, 47].

We know that women are inherently more sensitive to human emotions such as curiosity, anxiety, and shyness than men. But if the moral quality of this being, called *"honor"*, is viewed negatively, then a stronger protective instinct may arise in his character than in men. The director throws a party at the theater to celebrate the approval of the play, but in fact in order to carry out his nefarious plan. To convince the woman, he says that the main characters Komil Suyarov and Nozimakhonim will come, and the four of them will celebrate this joy. It was his trick, and no one but the two of them would come. While waiting for them, Hayriniso begins to feel anxious. Rozikov's words did not find a response in her, and she often glanced at the door, as if wishing they would come sooner, and sat there, clutching her heart in her hands, as if on hot coals, not knowing how to respond to the director's words. Her behavior is compared in an unusual way to a squirrel ready to jump out of the author's tongue. When the *"expected guests"* did not arrive, it was decided to start the party without any hesitation: *"Rozikov peeled an apple and placed it in front of Hayriniso. Hayriniso hesitantly took a piece of bread in her hand. Rozikov, reaching for the cognac, turned to the woman:*

- *What should I pour you, cognac or champagne?*
- *No, no, I don't drink any of that. "I have never drunk this in my life", Hayriniso protested, expressing a gesture of resistance with her hands* [Kenja K., 1979, 55]. This image highlights

the gap between the Western and Eastern moral views that emerged in the 20th century. Hayriniso's abrupt refusal from alcohol reflects the specifics of the national character. In general, the "modernization" of socio-moral views of this period in works of art, in particular, the appearance in them of motifs of feasts, various local events, drunkenness, as well as the critical attitude of the creator towards them, can be clearly traced in Uzbek literature of the last quarter of the last century. Examples include the works of Togai Murod, Khurshid Dostmukhammad, Nazar Eshonkul and other creators.

The works of writers who deeply comprehend the main conflict in life and broadly reflect it will be energetic both in content and form. The story "Bright faces" is based on the conflict between sensual lust and faith. Lust is created in such a way that a person regularly fights with it on his way from mortality to immortality. As a result, his faith sharpens. Some find the strength to overcome their desires, while others become slaves to their desires and weaken their faith. In the end, he will get bogged down in a morass of shame. Rozikov is also one of those who is a slave to his ego. First of all, he adds his own co-authorship to the drama for selfish reasons, even though this share was the right of orphans. The terrible thing is that he targeted the widow of a deceased person who was dear to him during his lifetime.

The author mentions the word "cognac" as a symbol of lust. An intoxicant drink is used to carry out Rozikov's nefarious plan. The director's cunning and lemonade mixed with cognac were supposed to make drunk Hayriniso. The woman's condition when she drank the drink — it burned inside her as if something had been torn out of it, her eyes narrowed, and her body began to heat up — made the image believable.

Realizing the changes in her body, a woman is completely convinced that she suspects something, and tries to catch herself without realizing it. Meanwhile, she is extremely frightened by the greedy eyes that look at her as if they are going to devour her. We will feel Hayriniso's inner feelings again using the example of Makhzuna from Khurshid Dostmohammed's story "Chastity": "Makhzuna, filled with thought, noticed that Bori Sabitovich, who had been looking at his smiling sister Arzu for a long time, suddenly stared at her as if devouring her — their gazes pierced each other. Makhzuna was stunned, her soul trembled, but she could not take her eyes off..." [[Dostmohammed H., 2023, 133]. This story also depicts the motif of a banquet in which the organizer of this circle, Bori Sabitovich, the boss of her husband, breaks the tender heart of Makhzuna with lustful passion, typical of Eastern woman.

It is worth saying that the writer managed to impressively convey the mental state of a woman. Sensing that some kind of disaster is about to happen, Hayriniso is inclined to leave. But she is exposed to Rozikov's harmful actions. Although women are powerless by nature, any attack on their honor only makes them stronger. Hayriniso was also able to find the strength to resist and escaped from the clutches of the hated director. She didn't just run away. Because she is a strong noble woman. She was even ashamed to take the fee for the drama: "then, still unable to come to her senses, she started throwing everything at Rozikov that came into her hands. She also threw money in his face. She threw an inkwell that stood on the windowsill, it hit Rozikov in the forehead, and his face was stained with ink. Hayriniso trampled the money scattered on the floor and rushed outside" [Kenja K., 1979, 57]. The writer managed to create a kind of drama in the story. A writer does not use an inkwell for nothing. The inkwell plays such an important role here that, using Rozikov's example, it clearly demonstrates that a person's face turns black from the inside because of his ego.

Kamchibek Kenja emphasizes the last sentence at the end of the story, encouraging the reader to observe. There are various forms of the final sentence in the Uzbek narrative. This is explained, firstly, by the specifics of the genre, and secondly, by the artistic manner of the writer [K. Khamroev, 2020, 120]. The author uses a sentence-action. The sentence-action is a product of the nature of the story and has an individual character. This reveals the incompleteness of the story's

plot. In such stories, the reflection of the main theme and artistic intent of the writer finds its expression in the behavior of the characters: *"She went straight to her husband's grave. He cried without her until he did not move for a long time and did not look into the grave"* [Kenja K., 1979, 57]. As in most of his stories, the writer refers the conclusion to the reader himself. The woman's subsequent state of mind and her fate require observation. The main thing is that the companions of Khairiniso learn to be wary of the unclean who meet in their widow's life, to appreciate their dignity and dignity in life, to be patient and strong women.

Through the described story, the writer managed to create a national and moral image of an Uzbek woman. There are some drawbacks to the work. For example, in some images there are cases when information takes precedence over reflection and display. Literature should be, first of all, a source of moral education. In this regard, portraying the motive of violence in too vivid colors can cast a shadow on our national literature. In our opinion, that is why the author did not include the story *"Bright Faces"* in subsequent collections. In general, the author managed to artistically interpret the current problem of our society.

The plot of the story does not reflect the sorrows and grief of a woman over the loss of her husband or the pain and suffering of early widowhood. In our opinion, the writer's goal is to reveal the widow's spirit through such moral criteria as devotion, loyalty, nobility, patience, thoughtfulness, will and determination. Although the novel *"Bright Faces"* was created in the 1970s, the events described in it are still relevant today. This confirms that Kamchibek Kenja is a talented figure with his own vision.

Literary critic Bahodir Karimov comments on the uniqueness of the story as follows: "The poetic potential of this small epic genre is great. For a story, it is important not just to tell a story, but to create character through images, symbols, and artistic details. A short story is a literary phenomenon that is quickly imprinted in human thought with a single stroke, a beautiful poetic form. A story is an example of a catchphrase, phraseology, and wisdom placed in a sentence" [Tashpulatov A., 2021, 27]. Kamchibek Kenja's stories are notable in this regard. In the writer's story, which is called *"The Woman"*, the above—mentioned image of a typical Eastern woman — Hayriniso - is artistically interpreted from a unique point of view. The plot takes place on a train. The characters of the story are unknown passengers — a young man and a woman who set off on a journey from Tashkent to Andijan.

In the story, the volume of which is concise, the realism of feelings takes on a special look, defining the specific character of artistic psychologism. There are short dialogues between a guy and a woman, the purpose of which is to shed light on the inner feelings of a woman. The young man is eloquent, modern-minded, polite and sincere. The woman is thoughtful, shy and at the same time beautiful. The author paints her portrait as follows: *"The young woman was beautiful. Her dark eyes shining with sincerity and simplicity, her long eyelashes protecting them, her attractive lips, her perfectly proportioned and attractive figure could easily suppress any will"* [Kenja K., 2018, 234]. It is described similarly to the image of Hayriniso in terms of appearance and character.

We know that partners often communicate while traveling to pass the time. For this reason, the young man interrogates the woman several times. But the woman evades the question, limiting herself to short answers. A kind young man treats her to tea and dinner. This young man, whose intentions are selfless, tries to pass the time with eloquence: *"The philosophizing of the young man lasted a long time. Although the woman did not fully understand his purpose, she was not bored by this conversation, but on the contrary, listened to him with interest. She didn't even notice how time had passed"* [Kenja K., 2018, 236].

If at first, she was annoyed by the actions of a stranger, then her opinion will change for the better from a subsequent relationship. The sincerity, kindness and friendly attitude of the young man

amaze her. Their names are not disclosed during the conversation. At the same time, the author's goal is obvious, it makes it possible for a woman to analyze her marriage, the relationship she is experiencing with her husband, and realize the discomfort in her psyche. A woman checks her life by listening to the guy's comments.

The psychological state of the woman is described as follows: "The woman wrapped herself in a blanket, but she did not want to sleep. She started thinking about the young man: *"He's a cheerful young man. He probably doesn't want his wife to get bored. Or is he different at home and different on the street?"* "No, he doesn't look like that" [Kenja K., 2018, 236]. The writer gives the woman a mirror through a strange young man.

And what about her husband, their life partner? The woman notices this. Despite the fact that he was not very talkative before the wedding, he found wonderful, touching words. Soon after the wedding, he fell silent. They had two adorable boys. Her husband talks less and less. In the morning, he somehow has a quick breakfast and goes to work. In the evening, he came in the door and asks: "Is your meal ready?" After dinner, he looks through newspapers and magazines, plays with his sons and indulge them. Then he said that he is very tired and gets ready to sleep. And on weekends he spends all his time with friends.

Similar depictions of everyday and social topics are found in most families. The story is significant because, with the help of a unique plot, it reveals the role of a woman in the family, her constant thirst for love and the fact that a husband's duty is not only to be a breadwinner and father, but also a true spouse who respects and honors his spouse.

"Will I live the same way now?" the woman asks herself this agonizing question, and we feel her mental pain. In particular, the depressed state of a woman is artfully conveyed in the scene of saying goodbye to a stranger who arrived at his destination: *"A woman saw a young man fall asleep and put his hand on the shoulder of a slender young woman on a deserted platform. Then the man turned to the carriage and showed his wife the woman. They both shook his hand with happy smiles. The woman raised her hand, barely covered by the young man, and held it slightly open a couple of times. Then she sighed heavily"* [Kenja K., 2018, 236].

The author ends the story with the phrase: *"The train has started ..."*. Choosing the train as the location of the story helps to reveal the author's intention. We know that the train is associated with the process of travel, which is always in motion. Various unexpected challenges may arise during the journey. In our opinion, through travel, the author looks back at a life that cannot be turned back. Each of us faces various difficulties in our life path. Different fates and strangers await us. Along with the challenges, we also get rewards. Each of us can be in the place of the heroes of this story. No wonder the writer described them without names. It shows aspects that make the reader think. The train continues to move. The poet does not take the woman to her destination, leaving her alone on the train. His further life was also not disclosed. In other words, if a train is like life, then every person in it is a passenger traveling to their destination in the afterlife. At this point, it becomes clear that the narrator is familiar with classical literature, as he skillfully applies a modern version of mysticism through the train.

Kamchibek Kenja's style differs in that he takes an important fragment of life, creatively reworks it and presents it to the reader. He does not use didactics, does not offer solutions, and does not teach reason. But through his artistic creations, he touches the reader's heart and mind. This will force him to pay attention to some aspect of his life that may be important.

In general, life is the greatest blessing bestowed upon humanity. While some appreciate this blessing and live happily, others abuse it. The story "The Woman" also artistically expresses the value of life, the happiness of the family and the role of women in it through an interesting plot.

Conclusion.

Summing up, we can say that the spiritual appearance of women in the novels “*Bright Faces*” and “*Woman*”, their role in the family and society are reflected by Kamchibek Kenja in a unique manner. The clarity and sincerity of the image attracts the reader. Also, the shortcomings and flaws in the attitude towards women in our society were artistically revealed from the point of view of the writer.

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