

## Meri Elis Monroning “The Butterfly’s Daughter” Asarida Muallif Uslubi: Realizm

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**Annotatsiya:** Ushbu maqola Meri Elis Monroning adabiy oqim va an’analardan foydalanib, eko-fikshn romanlarida muallif uslubining o’ziga xos xususiyatlarini o’rganishga bag’ishlangan. Realistik elementlar M.E.Monroning ko’plab ijod namunalarida, xususan, “The Butterfly’s Daughter” da uchraydi. Asar tili, qahramon nutqi, sujet, konflikt kabi unsurlarning barchasi haqqoniylik talabiga bo’ysundirilgan. Bu uslub M.E.Monroning o’zini qurshab turgan voqelik va insonlar to’g’risida o’ylagan haq gapini aytish, kitobxon ko’z o’ngida real hayot va real insonlarni gavdalanitirish yo’li bilan voqelik va inson to’g’risidagi haqiqatni ko’rsatish imkonini beradi.

**Kalit so’zlar:** realizm, haqiqiy tafsilot, qahramon nutqi, kundalik vaziyatlar va mavzular, murakkab qahramonlar, voqelar aktualligi, oddiy xalq tili.

XX asrning oxiri XXI asrning boshlarida Zamonaviy Amerika adabiyotiga o’zining inson va tabiat munosabatlarini betakror tasvirlovchi romanlari bilan kirib kelgan mashhur yozuvchi Meri Elis Monro ijodi jahon adabiyotida beqiyos o’rin egallagan. Meri Elis Monro adabiy oqim va an’analardan foydalanib, eko-fikshn romanlarida turli uslublarning o’ziga xos xususiyatlari uyg’unligini mohirona ifoda eta olgan. Jumladan, M. E. Monro asarlarida realizm adabiy oqimining elementlaridan ham foydalanganligini ko’rish mumkin. Muallif o’z romanlarida haqiqatni **yaqindan va har tomonlama batafsil** ko’rsatadi. Masalan, “The Butterfly’s Daughter” romanida bosh qahramon Luz Avila o’zining uni tarbiyalagan sevikli buvisiga u vafot etgach, kulini otabobolarining qishlog’iga qaytarishga va’da bergani uchun Viskonsin shtatidagi Miluokidan janubga Meksikadagi San-Antonio shahriga xavfli sayohatni amalga oshiradi. Luzning Miluokidan eski mashina bilan jo’nab ketayotib, ajoyib ayollar bilan tasodifiy ko’rinadigan bir qator uchrashuvi asar syujetining qiziqarli jihatlaridan biri deb aytish mumkin. Dastlab mashinasining buzilib qolishi natijasida qahvaxonada ofitsiantlik qilishga, Meksikalik migrantlar tunaydigan joyda bir necha kun qolishga majbur bo’ladi, uning homilador bo’lishiga qaramay qahvaxonada ishlovchi Ofeliya bilan tanishuvi va bu obrazning o’zining sevgilisi tomonidan doim xo’rlanib kelayotgani tasviri realizm unsurlari asosida o’z ifodasini topgan:

*She scrubbed her face, changed into warm pajamas, then, exhausted and road weary, climbed under the thin blanket on the narrow bed. Noise from the street poured in through her window: a drunken man was shouting something unintelligible, car doors slammed, dogs barked, garbage cans clattered, and the wail of the police sirens was as persistent as the song of cicadas in the country. Luz brought the cotton blanket higher up to her neck and shivered with a cold that felt more like fear. She turned to her side and reached for her phone, cradling it to her chest. It felt like a lifeline to Sully. Suddenly it rang, startling her. She wiped her eyes and looked at the number. It was Sully. She flipped open the phone.<sup>1</sup>*

Bu parchada realizmning muhim belgilaridan biri muallifning o’z kitobxonlarini zamonaviy dunyoda **kundalik vaziyatlar va mavzular** bilan jalb qila olishini kuzatishimiz mumkin.

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<sup>1</sup> Monroe M.A. The Butterfly’s Daughter.—New York: Gallery books, 2011.—p.59

Shuningdek, M.E.Monroning ushbu asaridagi **qahramonlar murakkabligi** (ya'ni ham ijobiy, ham salbiy jihatlarining aks eta olishi) bilan xarakterlanadi. Obrazlar asardagi voqealar va syujetdan muhimroq tarzda tasvirlanadi. Jumladan, asardagi o'zining bema'ni hayotidan qochmoqchi bo'lgan intizomsevar kotiba Margaret va har qanday tasodiflarga ijobiy munosabat bildiradigan tavakkalchi Steysi va Luz oxir-oqibat tirikligidan xabar topgan onasi, ya'ni tubjoy amerikalik otlıq shifokorning yordami bilan giyohvandlik va noaniq o'tmishidan asta-sekin tuzalgan Maripoza obrazlari orqali murakkab axloqiy tanlovlar mavzusini ochib berishga xizmat qilgan. Asar qahramonlarining tabiatga, bir-biriga, ijtimoiy tabaqaga, o'z o'tmishiga tushunarli munosabatda bo'la olishi Luzning dunyoqarashining o'zgarishiga sababchi bo'ladi. Meksika xalqi monarxlar yaqında ketganlarning ruhlari ekanligiga ishonishadi va Luz osmondagi to'q sariq monarxlarning ajoyib, yaltiroq daryosi bo'ylab uyiga ergashib, qadimiy marosimlar va afsonalarga murojaat qiladi. Asarda obyektivlik muhim ahamiyat kasb etadi: oshkora muallif izohlari kam uchraydi.

Yana bir diqqatga sazovor jihati shundaki, realizm uslubidagi asarlar kabi “The Butterfly’s daughter” da ham qahramonlar diskursida muallif **tabiiy xalq tilidan** foydalanadi, obrazlar nutqi baland yoki bo'yoqdor emas:

“Uh-huh, Where to?”<sup>2</sup>, “Ммм . . .”<sup>3</sup>

Asarda kelib chiqishi meksikalik bo'lgan qahramonlar nutqida esa ispan tilidagi “*querida*” (*qadrli*), “*abuela*” (*buvi*), “*preciosa*” (*malika*), “*mariposa*” (*kapalak*), “*Aqui*” (*bu yerda*), “*tu familia*” (*oilang*), “*Acepte mis condolencias*” (*iltimos, hamdardligimni qabul qiling*), “*Yo prometo*” (*va'da beraman*) kabi so'zlar va iboralar uchrashi asar **voqealarining aktualligini** yanada oshirishga yordam bergan.

Xulosa qilib aytadiga bo'lsak, realistik uslub M.E.Monroning o'zini qurshab turgan voqelik va insonlar to'g'risida o'ylagan haq gapini aytish, kitobxon ko'z o'ngida real hayot va real insonlarni gavdalanitirish yo'li bilan voqelik va inson to'g'risidagi haqiqatni ko'rsatish imkonini beradi. Realistik adabiyot buyuk namoyandalarining haqiqat kurashchilari sifatidagi xizmatlari beqiyosdir.

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<sup>2</sup> Monroe M.A. The Butterfly's Daughter.—New York: Gallery books, 2011.—p.53

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