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MERI ELIS MONRONING EKO-FIKSHN ASARLARIDA
SIMVOLIZM

Xayrulloeva Nigorabegim Ne'matilloevna

Buxoro Davlat Universiteti

Xorijiy tillar fakulteti

Ingliz tilshunosligi kafedrası o'qituvchisi,

Maxmudova Parvina Sur'atovna

Filologiya va tillarni o'qitish (ingliz tili) yo'nalishi

5-ing-22 guruhi talabasi

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. Simvolistik elementlar M.E.Monroning ko'plab ijod namunalari, xususan, “The Butterfly’s Daughter” va “Time is a River” romanlarida uchraydi. Ramziylik badiiy asarning libosi. Muallif asar qahramonlariga ramziy tusini beradi. Asar nomlanishida ham ramziylik ko'zga tashlanadi.

Kalit so'zlar: *simvolizm, ramziy tafsilot, qahramon nutqi, ramziy mavzular, murakkab qahramonlar, tabiat simbolikasi*

AQSh yozuvchisi Meri Elis Monro mavjud adabiy oqim va an'analardan foydalanib, eko-fikshn romanlarida ularning o'ziga xos xususiyatlaridan mahorat bilan foydalangan. “The Butterfly’s daughter” asarida simvolizm an'analardan keng foydalanilganligini kuzatishimiz mumkin. Asarda “obyektlar orqali ramziy ma'noni ifodalash” xususiyati yaqqol ko'zga tashlanadi.

Obyektlar orqali ramziy ma'no ifodalashga misol qilib, “The Butterfly’s Daughter”da Luz Meksikadek notanish manzilga otlanganida, sayohatining ilk kunida mashinasi buzilib qoladi. U mashinasini ustaxonaga tuzatishga topshirib, Miluokigiga qaytib ketishiga yoki yo'lini davom ettirib, buvisiga bergan va'dasining ustidan chiqishi kerakligiga ikkilanib turganida, ustaxona garajining tosh devorlarida Gvadelupe (Iso payg'ambarning onasi Mariyaning katolikcha nomlanishi) ning ulkan, yorqin rangli rasmini ko'radi. Asarda Gvadelupe ikonasi meksikaliklar uchun, xususan, buvisi Aviliya uchun juda muqaddas Iloh sifatida talqin qilingan. Gvadelupening tosh devordagi rasmi e'tiqod ramzi sifatida Luzga kuch bag'ishlaydi, natijada u qiyinchilardan qo'rqmay o'z maqsadi sari olg'a intilishga harakat qiladi.

Asar nomlanishida ham ramziylik ko'zga tashlanadi. Adiba “The Butterfly’s Daughter” sarlavhasi orqali go'zal, nafis va nozik obraz Maripozaning kapalak misoli umri tezda o'tib ketib, qizi Luz va onasi Aviliya bilan baxtli hayot kechirishga fursati yetmaganligiga ishora qilinadi. Bu yerda kapalakka qiyoslanayotgan Maripozaning qizi Luz ham asarda o'zining shaxsiy transformatsiyasi bosqichiga yetib kelib, ya'ni kapalak misol kichik qurtlik



bosqichidan sevimli kapalakka aylanishi, ya'ni balog'atlik, ma'naviy yuksalish bosqichiga erishgani ham nazarda tutiladi.

Monro o'z asarlari uchun mavzuni tabiatdan oladi. Bu esa uning asarlarining asosiy xususiyatlaridan biridir. “Time is a River” da ham Vetkinsdagi erkin va tazyiqsiz muhit davomida Miya osoyishtalik, sevgi va yangi do'stlarni topadi. U bu kichik shaharchani yaxshi ko'rib qoladi. Asar oxirida bu makonning manzarali tabiati Miyaning o'z ichki dunyosini qayta kashf etishiga ko'maklashadi.

Ramziylik badiiy asarning libosi. M.E.Monro qalamiga mansub “Time is a River” romanida ham ramziylik asarning asosiy xususiyati sanaladi. Muallif asar qahramonlariga ham ramziy tusini beradi. Buni asardagi Keyt obrazida misolida ham kuzatishimiz mumkin. Keyt obrazi asar qahramonlarining xotiralarida, o'zi tomonidan yozib qoldirilgan kundaliklar va xatlar orqali asarda ishtirok etadi. M.E.Monro asarda qahramon Keytni XX asr boshlaridagi adabiyot namunalari uchun prototip sanalgan nafosatli, o'ziga ishongan, jasur va endi yuzaga kelayotgan qarashlarni qadrlaydigan “yangi” ayol obrazi qiyofasida tasvirlaydi. Keyt ayollarning sport musobaqalarini tomosha qilish uchun jamoat joylariga borishiga ruxsat etilmagan bir vaqtda, birinchilardan bo'lib jismoniy mashg'ulot sifatida baliq ovlashni ayollar o'rtasida targ'ib qilib, o'zi bir necha bor baliq ovlash musobaqalarida erkaklar bilan bellashib, g'olib ham bo'ladi. Yoki o'z hududidagi xabar va yangiliklar haqida maqolalar yozib, uni gazetalarda muhokama qilib boradi. Asarda Keyt o'z muhabbati uchun ham kurasha olishuvchi qahramon sifatida tasvirlanadi. U oilali jentelmenni yaxshi ko'rib qoladi, ammo ularning muhabbati sevgilisining to'satdan yomg'irli kunda baxtsiz hodisa natijasida halokatga uchrashi (aslida Teodor DiLansining jur'atsizligi va qat'iyatsizligi o'sha baxtsiz hodisaga sababchi bo'lgan) va Keytning o'rmondagi kulbaga bosh olib ketishi bilan yakunlanadi. M.E.Monro asar g'oyasini to'g'ridan-to'g'ri bayon qilmasdan, ramziylik orqali kitobxonga yetkazishda simvolizmning badiiy elementlaridan mohirona foydalanadi. Time is a River” asarida Keyt obrazi ayollarga xos jasorat ramzi sifatida namoyon bo'ladi.

Shuningdek, asardagi daryo bo'yidagi kulba ham o'ziga xos ramziylikka ega. Kulba asar qahramoni Miya Landan uchun erkinlik, tabiatga yaqinroq bo'lishning vositasi sifatida talqin qilinadi. Miya ko'krak saratoni bilan og'rib, bu darddan shifo toppish harakatida yurgan paytda, erining sharmandali xiyonatidan ranjib, yovvoyi tabiat qo'ynida, odamlardan uzoqda yashashga qaror qiladi. U endi Shimoliy Karolinadagi Ashvill shaharchasidagi “Watkin's Cove” nomli kulbada istiqomat qila boshlaydi. Miya Landan uchun bu kulba uning yangi dunyosiga aylanadi: And this, she thought as she looked around the small room, was her sanctuary. This small space in the mountains was her private world.

Yuqorida keltirilgan parchani quyidagicha izohlash mumkin: tog'ning toza havosi, manzarali tabiati va baliq ovlash mashg'uloti sabab Miyaning asta-sekin sog'aya borishi, “Watkins Cove”da biroz to'lishib, mushaklarining kundalik jismoniy harakatlar va baliq ovlashi sababli kuchga kirishi (“Her muscle tone was more defined from physical work and fishing”), teri rangining to'qlashgani (“Her skin appeared rosy in the firelight”) va saraton sababli voz kechishga majbur bo'lgan sochlarining o'rniga sog'lom sochlar o'sa boshlagani



(“She scratched her scalp and let her fingers comb through the curls. Her hair was growing longer, healthier”) ning yagona sababchisi sifatida Tabiat va u bilan birga hamnafas hayot kechirish ekanligini ta’kidlangan, Daryo bo‘yidagi mo‘jaz kulba esa cheklanish va tazyiqlardan xoli erkin hayot hamda tevarak-atrof va ona tabiatga yaqinlik timsoli sifatida ifodalanadi.

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