

THE IMAGE OF KORA AMMA IN THE WORK “BETWEEN TWO DOORS”

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Abstract:

This article describes how Kara amma from the work “Between Two Doors” thinks more about her child than herself in any situation, and that she is a true Uzbek woman. This work highlights the suffering of people from the famine, their work behind the front lines. The inner feelings of mothers who were burned by the loss of their children during World War II are expressed.

Keywords: novel, image, depiction, work, writer, World War II, social justice.

Utkir Hoshimov was born in the years when World War II began. Therefore, his childhood was spent in hardship and need. The writer’s goal in writing this work was to honestly expose the injustice and cruelty of the era. If we pay attention to the year the work was written, there was no freedom of speech in those times, but Utkir Hoshimov is considered a writer who was able to fearlessly write down the difficult life of the people and bring it to the public.

“In the conditions of the authoritarian regime, the writer gained attention among the people with his truthful words. He did not give in to fleeting trends, but was interested in the eternal problem of the art of speech - the riddle of the personality, a sense of social justice [1. Pp. 5].

In this work, the image of a mother who is burned by the pain of her son who went to war can touch every reader. One of the main characters of the work is Kara amma. She stands out from the others with her unique nature. Kara amma is a kind, simple, patient, and suffering woman. The writer brought to life the real Uzbek mother in her ideal through the image of Kara amma. It would not be wrong to say that the most difficult situation for Kara amma in the work was to take Robiya to her brother Shomurod.

“Are not you going to ask who the groom is, my daughter,” I said, suppressing the tears that were overflowing from my heart, “that groom is me.” [1. Pp.53].

How difficult it is for a mother to say these things. As happy as she had been when her son Kimsan told her that he loved Rabia, she was now in so much pain. Kara amma was caught between two horses. On the one hand, while the baby Muzaffar in her womb needed a mother, on the other hand, Rabia's fate did not leave her indifferent. When Muzaffar broke his arm, Rabia said, "Tell Adam that Muzaffar should stay with us" [2. Pp. 25] - what happened to Kara amma when Rabia called Shomurad "father"? How could she tell Rabia that she would take you to Shomurad. This girl saw him as her uncle. Did not Kara amma's heart break upon hearing this? Here we see the inner conflict of Kara amma: she would beat herself up, "I am dishonest, I have a black face, with what face? Who am I, my dear child, forgive me..."

On the one hand, Kara Amma believed that Kimsan would return, but on the other hand, she felt sorry for Robia's passing. She thought a lot about telling Robia that she had come to be her matchmaker. The reason was that she was afraid that she would say, "Do I not fit in your house anymore?" In our opinion, a mother can be so selfless. Even though she does not have her own child, she does her best for the fate of someone else. We do not see Kara amma thinking about herself anywhere in the work, when mothers suffer so much for their children.

We call Kara amma a "kind mother" and forget to call her a loyal friend. Let us think about it, Kara amma did not drown in grief even when she lost her life partner. She fought for her loved ones. Husan Duma had gone through all the difficulties with Kara amma. This loss must have been hard for the hero of the work. Perhaps the world seemed narrow to him? We should also mention that Duma did not just die, he sacrificed himself to save the soldiers returning from the war wounded. Just as a child cannot choose his mother, a mother cannot choose her child. In the play, when a child steals and eats bread, everyone starts beating him. Even then, Kara amma feels sorry for the child and wants to take him home.

For a mother who gave up sixteen children and was only able to console herself with Kimsan, losing her child was also difficult. However, Kara amma did not complain. She never believed that her child was dead. She always talked to her imaginary son. She waited for her child to return for 24 years.

If we acknowledge the opening ceremony of the statue in the play, there was a statue of a simple soldier and a mother who fought. A statue of a mother who had been waiting for her child to come! Kara amma sees the statue and cries out for her child. That night, Kimsan enters her mother's dream, and they talk.

In conclusion, we saw in the example of Kara amma how painful the feeling of losing a child she had raised is for a mother. "It is so difficult to give birth and raise a person, but it is easier than anything else to kill him" [3. Pp. 53]. As much as the soldiers suffered in the war, ordinary people did not have an easy life behind the front. In a sense, they also sweated a lot behind the front for the end of the war.

We will not be mistaken if we say that Kara amma did not only become a mother to Kimsan, but also became a mother to all the readers of this work. She was so kind-hearted that when Rabia came to their house, she welcomed her with open arms. We are aware of the famine and hardship of that time. It was at such a time that Kara amma, without saying that our bread would be half, raised Rabia and raised her. When it comes to such mothers, we think that our words are not enough to describe their hard work and suffering.

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