

THE PAIN OF A SPOT ON THE FOREHEAD

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Abstract

This article analyzes the story “Dog” by the writer Khaliyor Safarov. Some symbolic details in it are commented on, as well as a comparative analysis of image and dialogue motives with other works.

Keywords: the first sentence, the last sentence, comparative analysis, the motive of the conversation.

Introduction

At all times, the development of science and education has been crucial for the upliftment of the nation. That is why enlightenment is needed to develop the nation. It is natural that the attitude towards science should also make creative people think. In particular, the writer Khaliyor Safarov applies in his works in order to look at history and find the spiritual closeness between the intellectuals of today and the thinkers of the past. Especially the story “Dog” is proof of our opinion. It is not surprising that the thoughts of becoming a worthy successor to our ancestors prompted the writer to write a story on an essential topic in the current era, where all the amenities are available. First, let's pay attention to the title of the story. The title is a small work that combines the artistic intention of the author, the idea of the work, the system of images and all elements into a single focus. In fact, the specific purpose of the writer can be felt even in the name of the story we are analyzing, “Dog”. A spot is a sign of inadequacy. Members of the society who do not study their ancestors enough, are unable to make any discoveries in science, and do not have a word to tell or a legacy to leave to their descendants, the society has been criticized. This detailed title was chosen precisely for this reason.

Each individual carries their own duty and responsibilities, but the responsibility of the people who knowledgeble is much more. There is also a subtle meaning in the portrayal of the main character in the work as a Professor. It is known to everyone that the intelligentsia of the society is awake and individuals must be even more responsible for fostering wisdom and alertness in others. At the beginning of the story, the spot between the two eyebrows of the professor is disappointing. Initially, the professor thinks that the stain is only on him. Later, he sees that others also have spots on their foreheads. Only they do not know that there is a spot on their forehead, or even if they know, they do not pay attention. When a foreign guest, a scholar of Eastern and Western scientists, Muhammad Turkiy invites to the Samarkand, professor addresses as a “master”, Muhammad Turkiy says: “*Ustoz deb odamni*

xijolat qilmang. Barcha buyuk murabbiylar shu zaminda!" [1;39] However, the speech of the drivers portrayed in the work clearly shows the inappropriate people in the land of great coaches: "*Mashina lyuks, super salon, myaxkaya balon! Hammasi chutkiy*". [1;40] Mixing two languages during a speech is disrespectful to both languages. But such situations have become rampant in our society and in our surroundings. We can express our thoughts, allowing our human nature to flourish through our mother tongue. Both our vocabulary and capabilities are sufficient for this. Nevertheless, the writer's concern about the future of the people and the crowd, who could not properly use the opportunities of their language, spreads to the reader.

At the same time, it is noteworthy that the guest's passion for visiting Imam Bukhari and recognition of the thinking of our ancestors at the Mirzo Ulugbek observatory is noteworthy. In these lines, the author was able to find a suitable image to describe how much foreigners respect the heritage of our nation with an honorable past. The culmination of the story is the appearance of Mirzo Ulugbek, Qazizoda Rumi and Ali Kushchi at the observatory. The author expresses the voice of our great ancestors, engaging in dialogue with both ancestors and descendants:

- "*Zij*" ni o'z ona tilingizga tarjima qildingizmi?
- "*Al-jabr*" ni topdingizmi?
- "*Tib qonunlari*"ni mukammal etdingizmi? [1;43]

such questions leave unanswered both the scientists, the writer and readers.

In fact, many works refer to the the scholars of the past. For example, Fitrat, a writer, talks in his mind to Amir Temur in his play called "Yurt qayg'usi" (Temur oldinda): "*Bag'rim yoniq, yuzim qora, ko'nglim siniq, bo'ynim bukuk. Sening ziyoratingga keldim, sultonim!*" [5;3] The feeling of not being able to do enough for the Turkish people, for the honor of the Turks, made Fitrat feel guilty in front of Temur: "*Bilaman, shu tobda sening u yuksak va ulug' ruhoniylating men kabi tuban ruhli va himmatsiz bir bolasining shu holig'a g'azabli kulub turubdir. Bilaman, shu chog'da sening to'lqunli dengizlarg'a o'xshag'an yuraging men kabi yuraksiz bir o'g'lingning shu ko'rinishidan nafrat qiladir*". [5;3] Imaginary conversations with great grandfathers and monologues addressed to them in the works express the feeling of not being able to continue the tradition started by the ancestors. Indeed, the famous Uzbek poet Abdulla Oripov also showed the contrast between ancestors and descendants in his poem "Aytishuv":

Ajdodlar:

- *Samarqand-u Buxoroni bizlar qurganmiz,*

Avlodlar:

- *Bizlar esa siz qurganni borib ko'rganmiz...*

Ajdodlar:

- *Til yaratdik, yozuv tuzdik go'zal hamda boy,*

Avlodlar:

- *Biz ularga muzeylardan topib qo'ydik joy. [8]*

This dialogue invites the reader to think with it reflects bitter truths. In this, the poet urged the generations to be alert and awake. In fact, as Mirzo Ulugbek emphasized in the story: *“Ustozlar solik, yoshlar salohiyatli bo‘lishi kerak. Butun millat uyg‘onishi kerak! Bu bedorlik faqat jisman emas, ma‘nan bo‘lmog‘i lozim! Uyg‘on, ahli Turon!”* [1;44]

In the story, the image of the professor’s student is not in vain. This image made it possible to compare current students and followers like Ali Kushchi. Indeed, there is a possibility to comprehend a subtle meaning from the character named Muhammad Turkiy. There is a saying that the ummah of Muhammad and the ummah of Islam. Our forefathers were worthy of Prophet Muhammad and they tried to gain knowledge through faith. If we look at the history, we can see that our ancestors studied religious and worldly sciences equally. Likewise, another meaning can be understood from the name too. Through this name, the image of people who are proud to be “from the Turks” but are not worthy of them is embodied through irony. Incidentally, the indecation detal, which is the spot does not ignore the guest character, Muhammad Turkiy. It is noteworthy that when Muhammad Turkiy first arrived, there was no spot, but after talking with the great coaches, a spot appeared on his forehead. Because though he spreads knowledge in Turkey, he does not possess the quality to change the era. After the conversation with Mirzo Ulugbek, he is fully convinced of this and feels responsible from the inside. At the same time, after the discussion with the scholars, the professor’s face had darkened and the spot between his eyebrows got bigger. The expanding of the spot is the increase of the duty.

There is a sentence in the context: *“Borliqqa qorong‘ulik cho‘kkan, yaqin-yaqindan shom namozi azoni eshitar edi”*. [1;44] What is the meaning of evening prayer here? Does not the falling darkness represent a sense of anxiety?! In this place, we can see that the writer was inspired by the masterpiece of Uzbek literature – “O‘tkan kunlar”. Indeed, the first sentences of the novel begin with the image of evening time, which is immediately recognized by all. It is commendable that the author was able to use such an image appropriately and masterfully. In literary studies, there is an opinion that when finishing the last sentence, the plan of the artistic text should be followed, and the last sentence should be related to the fate of the character of the hero. If we analyze the last line of the story, we see that the story ends with the sentence *“Manzil uzoq edi...”* [1;44] The remoteness of the place, the fact that it takes a lot of effort and time to study the spiritual heritage left by our forefathers, to continue their work, but there is still hope, is embedded in the essence of this verse.

In conclusion, it should be said that the writer Khaliyor Safarov: “Why do we not look like our well-known ancestors, such as Beruni, Avicenna, and Ulugbek?” - discussed the question through his story. The development of the nation is in the hands of people who understand their identity, who feel duty and responsibility! Becoming a worthy successor to the ancestors, continuing their work, making inventions and discoveries is the task which the generations must do. Actually, the Uzbek people are a happy nation with an honorable past. It is necessary to appreciate it and grow up worthy generations.

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