

THE USE OF SYMBOLIC IMAGES IN ABDUQAYUM YULDOSH'S STORIES

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Abstract:

This article analyzes the issue of symbolism in the stories of writer Abduqayum Yuldoshev. Also, the system of images and the artistic function of symbolic images in the writer's stories are also researched.

Keywords: image, genre, plot, writer, literary theory, symbolism, novel.

Introduction

There is a question that pops up during human development: "Is literature rare?" It is not for nothing that the French literary critic R. Barthes said: "Our century (the last hundred years) will probably be called the century of discussing the rare issue of literature". If we look at the scientific definitions given to literature, it becomes easier for us to understand it, and our ideas about literature become clearer. "Literature - a collection of works written for reading", "Literature - one of the forms of culture", "Literature - a semiotic activity", "Literature - a written form of art", etc. All these comments are true because literature describes and mirrors life. And life is a unified field of human goals.

The works created until now show the history of literature, at the same time, the development of humanity, the evolution of consciousness, the culture of society, and the spirit of the era. Of course, we understand such works in our own way, and the analysis of images helps us in this.

The phenomenon of the artistic word is the art of influencing the society of people, precisely by describing, describing and showing them themselves. This is a complex process of its own, consisting of such complex steps as observing social-historical, household-biographical events and situations, being affected by them, and psychologically analyzing a person without leaving this influence.

Human is the essence of any art. Therefore, if we take into account the existence of human life, pain and suffering, happiness and joy, two worlds, we will understand the content of artistic works and the philosophical call of the creator.

In order for every person to become a mature person and possess a high level of spirituality, not just any literary works are necessary, but works that can meet the requirements of true literature, lead a person to noble goals, and enlighten his consciousness¹¹.

In the literature of the following years, the freedom to truly create, to speak the right word, the truth, and to illuminate the human psyche in a real way developed. During the time of the Soviets, "patterned images" and their "false mentality" completely took over literature. Let us be thankful that, like our country, our literature and artists have been blessed with freedom. Art has returned to fiction. But it is a mistake to conclude that philosophy and symbolism at the heart of artistic interpretation appeared yesterday. We must not forget that its roots and shoots rose to a high level in a certain period.

Although fiction interprets the inner world and spiritual world of a person, it encourages people to understand that their fate cannot be saved from eternal judgment, that self-awareness is a beacon that illuminates the path of a person's life. Regardless of the genre of the work, it is clear as day that the center of content is man. Symbolism is especially important in stories, a genre that is small in size but very broad in content. Symbolic characters and details help the reader to understand the idea that the creator wants to emphasize, not by listening as advice, but by thinking.

Symbols used in the process of artistic creation have a special value in terms of their character, capabilities and tasks. A symbol is considered one of the types of artistic representation of existence, not as it is, and it has lived from ancient times to today's literary process. After the symbol began to be deeply studied in Chinese literary studies after the 80s of the last century, scholars began to put forward different views on this term. Questions about the essence of the symbol were put before the people of science as early as the time of Aristotle.

In "Uzbekistan National Encyclopedia" symbol (Arabic - to point) is a conditional method of artistic representation of reality in fiction; It is explained as one of the forms of artistic conditionality. Also, in the "Annotated Dictionary of the Uzbek Language" the symbol is defined as follows: "A symbol is a conditional sign, a sign that represents and reminds of an idea, concept, event, etc." A symbol, in a broad sense, consists of an imagination created by live observation of reality.

In order to see the essence of one thing in another thing, the mind alone is insufficient, for this the creator must first have an artistic gaze, an artist's "eye of the heart". In the history of our literature, Abdulla Qadiri created a perfect example of a symbolic image with the story "Jinlar bazmi", Chulpon with the poem "Binafsha", Abdulla Qahhor with the story "O'g'ri", Abduqayum Yuldashev, a representative of the literature of the independence period, also gave a wide place to symbolism in his stories. First of all, we found it permissible to give some information about Abduqayum Yuldoshev.

Abduqayum Yuldoshev is a real writer, a skilled storyteller who has gained his place in life and artistic creation, and who has won the hearts of the people with his unique talent and sharp pen. He is considered one of the creators who occupied an important place in Uzbek literature with his timeless works and unique artistic style. The writer was born on February 28, 1962 in Koshrabot district of Samarkand region. In 1979, after graduating from the 7th school in Akholtin district of Syrdarya region with a gold medal, he studied at the Tashkent Polytechnic Institute. After that, he worked as an electromechanical

engineer-technologist. Abduqayum Yuldoshev has been actively working in a number of newspapers and magazines such "Sirli olam", "Qalb ko'zi", "Yoshlik", "Hurriyat", "Mohiyat", "XXI asr". At the moment, he works in "Adolat" newspaper. Member of the Writers' Union of Uzbekistan since 1993. The artist was awarded the "Fame" medal and the title "O'zbekiston Respublikasida xizmat ko'rsatgan madaniyat xodimi". The artist also worked in the field of translation. Including the stories of R. Bradbury, A. Christie, F. Brown, K. Jerome, E. Potter, the novel "The Great Temur" by E. Berezikov (in collaboration with H. Shaykhov), the novels "The Great Khorezmi" by P. Shermuhamedov from Russian to Uzbek translated into Abduqayum Yuldoshev wrote in the genres of novels, short stories, short stories.

The writer's short stories "Little People", "Uqubat", "Iqtidor", "Vijdon", "Qadamlar", "Nigoh"; Feature films "Burch and muhabbat", "Ustyurtga yo'l", "Tinchlik ortida", "Opa"; He is the scriptwriter of the TV series "Hayat Jilg'alari", "Sinov", "Odamlar orasida", "Ona daryo". Based on the story of "Puankare", the play "Hayot formulasi" ("Daho") was staged at the State Drama Theater of Uzbekistan (2013). The performance "Zalolat" (co-authored with Shuhrat Rizayev) was brought to the attention of the audience at the Young Audience Theater of the Republic.

In the creator's stories, the concept of "artistic image" is interpreted as "symbolic image". In particular, the writer imposes symbolism on the names of the heroes of the work and some details.

First of all, we will focus on the name of the collection, which is the object of study. This collection is called "Mubtalo". We also see a symbolism in this, that is, all the heroes of the story are affected by some aspect of life. If we look at the dictionary meaning of the word "Mubtalo", our opinion becomes clearer.

1. Suffering from a disease, illness or unfortunate event, suffering from it;
2. Fascinated, charmed, in love¹⁴.

Based on the first interpretation of the word, we can conclude that:

1. Nazim and Zuhra, the heroes of the "Horror" story, are the image of those who are losing their health due to excessive luxury, luxury, false prestige;
2. The hero of the story "Even if his mouth is crooked..." "Xo'rozqul is a generalized symbolic image of those who have lost their identity due to money and wealth, and the entire village population is an image of those who are losing their dignity due to the muteness that leads to life in the style of "empty stomach - quiet ears";
3. Abdujabbar, the hero of "Yetim So'z" is a typical representative of those who are addicted to pompous words, silent sentences, making false promises and do not know the difference between merit and sin;
4. Nomonjon, the hero of the story "Bezori", is a character of a person who, with his depressed mood, is exposed to unpleasant events, "makes an eyebrow" and looks at life with a weak look.

So, our opinion regarding the symbolic name of the collection has been clarified.

The pain of "mubtalolik" binds the heroes of the story like a chain.

There is another feature that embodies symbolism, which is the names of the heroes of the work. It is known that the character of Grandpa Kabil in Abdulla Qahhor's story "O'g'ri" is a person who is being robbed by officials' day and night, but is unable to defend himself and meets this process with "believing ability". That's why his name is Kabal Baba. The name of Asror Baba, the hero of the story "Asror Bobo" by this author, is also symbolic. After all, the dictionary meaning of the word "Asror" means "secrets" in Arabic. Indeed, Grandpa Asror keeps a very big secret in his heart. Based on this, we want to dwell on the names of some characters in the stories of Abduqayum Yuldoshev.

In the story "Yetim So'z" the name of the child in the orphanage was Sunnat. The origin of the word Sunnah is related to the deeds, approvals, and moral qualities of our Prophet Muhammad Mustafa (s.v.a). These concepts are the basis of hadiths. A hadith with the following content is quoted from our Prophet: "This is how I will live in paradise with a person who caressed the head of an orphan (showing his index and middle fingers side by side)." Based on this, it can be said that the creator did not choose this name for an orphan: "As long as we are with you, you will not be ignored, Sunnat", the creator wants to give two different meanings to the article. Expressing two meanings in one word creates the art of allusion in poetry. In prose, the artist was able to use it appropriately. The Sunnah of our Prophet is not followed. At the end of the play, Sunnat doesn't say a word, her tongue hurts. There is also a symbol in the name of the little girl Mehrinisa from the story "Bezori". She is a little girl who looks at life with the eyes of an adult and has a strong fire of love in her heart. A power supply for a non-user. Nomonjan is crushed by the fact that he could not protect his little girl, that is, the love given to her.

In the name of the hero of the story "Even if the mouth is crooked..." there is a sign of truncation along with the symbol. It is known that among the people, the word "rooster" is used to refer to a person who does not do anything himself, but who stretches his neck. Judging from the character of the hero, a mentally weak, physically unhealthy young man becomes a hero who tries his best to subjugate the whole village during the play.

One more aspect should be paid attention to. This is the diagnosis given to Zuhra in the story "Dahshat", that is, gout. This disease is described in detail in the work. This disease, caused by the deficiency of a small amount of iodine, gradually absorbs all the energy of a person. It becomes difficult to breathe, and in cancer, the flesh becomes stiff. It is not for nothing that the creator chose this disease for the characters. Their actions, choices, thoughts and judgments are an evil that is slowly gnawing away at an entire society. In other words, it is the "slump" of society. Spending money on unnecessary parties has become today's "luxury". Neither Zuhra nor Nozimjon can find time to treat him or take a bold step. This one willful step can save our society from the folly of being wasteful and turning on lights during the day. But this courage is "today...today is impossible, tomorrow...tomorrow-ah". "Okay, from Monday" became an unstable decision. There is another aspect that this disease has "male and female" as well. In the process of analysis, as a reference to the fact that women are the main cause of this disease that is spreading in

society, the author expresses the opinion that the "female" of the disease cannot be fixed: "...God forbid, if the "female" is from you, she may give birth after the operation..."

There are two characteristics of symbolism in an artistic image, they are associativeness and incompleteness. Associative Ness is a feature of human thinking, and when an image of something appears in our mind under the influence of the external world, associations related to it also arise¹⁵. For example, the word "winter" brings to mind such concepts as snow, fur, sledge. Ambiguity associated with the incompleteness of the artistic image in the second form is characteristic of symbolic images. In this case, the artist does not finish the idea that he wants to express through the artistic image, he draws some lines of the image with long lines. In other words, the author creates certain possibilities in the image and leaves it to the reader to realize them. Abduqayum Yuldoshev also created unfinished symbolism in the story "Dahshat" through the name of the disease and its type.

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