

SYMBOL AND ARTISTIC-PHILOSOPHICAL OBSERVATION IN TODAY'S UZBEK PROSE

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ANNOTATION

The article examines the artistic image and theoretical issues such as imagery and symbolism in Uzbek prose created in recent years. Through the works of the writer Khurshid Dostmuhammad, some comments on the artistic-philosophical essence of symbolic images were expressed.

Key words: *symbol, image, story, artistic thinking, style, poetics, philosophy, observation.*

Symbol - (symbol) is derived from the Greek word "symbol" and in the ancient Greeks it meant a conventional sign used by the members of a secret organization to recognize each other. In fiction, a symbol is one of the widely used methods of representation, which means the representation of events or concepts that are difficult to clearly imagine through things that people can clearly see in front of their eyes. Literary textbooks provide theoretical information on symbols and symbolic imagery as follows: "Symbol is one of the most common types of movement. An abstract moral quality that is more difficult for the reader to understand is called a symbol, which is expressed through things and animals that have more of these qualities. A symbol is also referred to as a symbol or a symbol in the science of literature. In Uzbek literature, may is a symbol of life, ant is a symbol of diligence, a flower is a symbol of a lover, an eagle is a symbol of pride, etc. has been used since ancient times.

It is known that associativeness is characteristic of human thinking in general, as soon as an image of something appears in our mind under the influence of the external

world, associations related to it also arise. For example, when we say "winter", we associate concepts such as "snow", "cold", "fur", "sled" in our mind. The reason why pictorial thinking is considered highly associative is that something seen in reality can evoke in the artist's mind something completely different, something completely unrelated to him. Therefore, the artist finds the above similarities and reflects them in the artistic image, as a result of which the image acquires a high level of associativeness, on the basis of which it becomes multi-meaningful. We can see this especially clearly in the case of symbolic images with a high level of associativeness. For example, if we take the natural landscape in Oybek's poem "Namatak" as an artistic image, then naturally, its first meaning is the natural landscape itself. However, at the time, the poet associatively saw the fate of the creator in the conditions of the tyranny system in this scene and expressed this meaning. At the same time, the scope of meaning of the image is not limited to these: the reader can find a completely different meaning, his own meaning in it, depending on his life experience, his mental state at the time of reading the poem. Ambiguity is characteristic not only of symbolic, but also of realistic images in the literal sense, only in this case the mechanism of emergence of ambiguity is different, it is related to the incompleteness of the artistic image in a good sense. The idea that the artist wants to express is not fully expressed in the artistic image (that is, it is not chewed in the reader's mouth), some lines of the artistic image are drawn with dots (ring lines). That is, the artist creates certain opportunities in the artistic image, but leaves it to the reader to realize them. These possibilities are especially strongly manifested in the works that follow the path of "objective image", where the writer is in the position of an impartial observer. Although the thing depicted in the work is the same, since the students (according to the possibility of creative imagination, character, outlook, etc.) are different, the concrete artistic image is reflected in their minds in different ways and leads to different conclusions.

Writers such as Erkin Azam, Khurshid Dostmuhammad, Sabir Onar, Abduqayum Yoldosh, Nazar Eshonqul, Ulug'bek Hamdam, and Zulfia Kuroilboy's daughter are

shaking their pen in contemporary Uzbek prose. The stories and narratives they create are changing both in terms of style and form.

In particular, it can be observed that Uzbek storytelling is developing in two different methodological directions: traditional realist and modernist. Modern Uzbek writers, with the creative experiences of master Uzbek storytellers, as well as world storytellers, widely use modernist forms and methods characteristic of Western literature in terms of symbolic and metaphorical images and style, and create new artistic and aesthetic updates in storytelling. They include a deeper insight into the hero's psyche, literary hallucinations, illusion-like images, new symbolic-psychological images, and even the interpretation of artistic-romantic textile images created by the writer's fantasy. In this sense, in the Uzbek storytelling of the last ten years, Khurshid Dostmuhammed's "Curse of the Innocent Bird", Sabir Onar's "Chambilbey's Maiden", Nazar Eshonqul's "Yalpiz Hidi", Abduqayum Yoldosh's "One Night and One Life", and Ulugbek Hamdam's "Uzozdagi Dilnura" The collected books deserve attention. Therefore, in Khurshid Dostmuhammad's story "The Silent Man", the life of Kurbanali, a scientist who served in one scientific institute for forty years, in particular, his pessimistic character, Therefore, in the text of the story, the author describes the strange character of Kurbanali in the following way: "When he is angry or angry, he comes up with tricks that no believer has ever dreamed of. Let's say that when he leaves his house, he closes his eyes and continues on his way as soon as he sees an acquaintance approaching in front of him. The way is known as five hands - neither stumbling nor pushing. The acquaintance who came one after another, wondering whether to say hello or not, reached Kurbanali station before making a decision. He is impressed by his actions and laughs inside. Yes, this person has mastered the art of laughing inside, rejoicing inside, being angry inside, absorbing everything inside." In the story, Ilyasvoy's (neighbor of Kurbanali's) god-maraka held after the death of his mother, the crowd of old men who came to mourn, the unknown person who gave a special interpretation to this dispute appeared in front of the hero of the story almost every day and reminded the event of the maraka, supposedly,

symbolically, he gained the status of a scientist in the society. The tragic life of Kurbanali, who did not achieve the status of humanity, is discussed. Every day, Kurbanali calls this person, who unexpectedly appears in front of him and reminds him of the incident in the campaign, "Kimsan". In our opinion, as the writer named this character "Kimsan" with the language and gaze of the hero of the story, "Kimsan", the specific artistic goal of the story writer is also indicated in this expression.

In our opinion, the image of Kimsan represents the main character of the story, Kurbanali, his whole life, life work, forty years of scientific work, "Who are you? What did you achieve? What did you lose?" - gives the impression of raising a series of thorny questions. Therefore, Kimsan is considered to be a clearly purposeful, logical image that forms the plot of the story and its important compositional idea.

Therefore, the invented image "Who are you" is a key to uncovering the artistic idea of the work. After Kimsan's harsh words, such as "the person who sits silently is the most dangerous person", Kurbanali's legs are twitching like a burnt chicken, and his conscience is tormented. The writer does not dwell on details such as what field of science Kurbanali was engaged in, what scientific discovery he made. Two important ideas put forward in the work appear like the arrow vein of a plant. First of all, the example of Kurbanali's life shows a popular philosophy: "It is easy to be a scientist, but it is difficult to be a person."

Khurshid Dostmuhammad's characters in the story (Kurbanali, Kimsan, Kurolobov, Tolash tarasha, Ilyasvoy, Adilkhan Yuvosh) and in the campaign: "What qualities should a scholar have?" gives both national and philosophical-symbolic meaning to the controversial debate. Most importantly, the tragedy of the Shura period, which caused the language of the nation to remain locked, and the tragedy of the people who are afraid to speak their religion and beliefs, is reflected in the example of the life of Kurbanali and his father, and through the words of the head of the institute. The staircase of the office, which is in disrepair, is cemented at the initiative of Kurbanali, and then, after the social change in the society, the simple cement is made of marble up to the roof of the stairs. In these images, in particular, from the following words of

Kurbanali's office worker, Odil Khan Yuvosh, we know how poor the life of an intellectual is: "- Brother Kurban, - he said with a wink. He poked his index finger into his glasses. Then, as if he were revealing a secret news, he paled and whispered: "The stairs are stuck, the walls and roof are covered with marble, and I haven't been able to break the window for eight years!" . But it is not at all a positive feature that human feelings become cold, pessimistic and dehumanized, like the cold, shiny and slippery marble stairs in the office. The second bullet line in the story "The Silent Man"–

In some sense, the marble stairs in the story artistically expressed the meaning of the symbolic representation of people "shiny on the outside, trembling on the inside".

The time is fast day by day, it needs new information technology, resourceful young people and individuals who can quickly learn new information and apply it to life. People like Odil Khan Yuvosh are not able to lead a good life in such fast society. Because the system, society and time have changed.

The hero of the story, Kurbanali Odilkhan, sees the reason for the short-handedness of the yuvosh not from the times, but from himself: "Your glasses are cracked, and if your eyes are blurry, you can pull your own cart with your own hands, sotak!

If you push, the sudra will carry your chariot and drag the street on your head, if you don't push - my lord's prison is endless!" It is clear from the thoughts expressed through Kurbanali's internal monologue that he is not a backward person who has fallen behind the times, he can think, evaluate, but does not express what he says in his language. . This is his biggest flaw. After all, in the inner monologue of the hero above, he objected to the behavior of his colleague who has not been able to repair his broken glasses for eight years. Kurbanali's innocent father was imprisoned twice because of his bad language. Therefore, the panic of fear that sank into the heart of the father, the principle of interpreting a piece of meat in the mouth as an enemy gradually conquers the heart of the child. As if fear is a hereditary disease passed from generation to generation, the family tree of the hero who mastered the art of living without language and swallowing his tongue is embodied before our eyes.

In sacrificial care, he is so obsessed with not using the language in vain that, as a result, he falls into a pitiful image, deprived of human qualities. Adib describes the image of Kurbanali by bringing it to the level of a satirical image: "At such moments, Kurbanali laughs heartily. He laughs and does not show it, even in such a joyful situation, his frown remains faithful to the image of calm, gentle, restrained and carefree. The more correct the picture, the fewer people who talk in vain and who are fathering. In this psychological portrait, in the psychological portrait of Khurshid Dostmuhammed, Russian writers Gogol, Chekhov and well-known Uzbek writers such as Abdulla Qadiri, Abdulla Qahhor, and Said Ahmed, in creating comic prose and satirical images, it is obvious that creative experiences have reached him.

As a result of his sacrificial and fruitless life, he was an ordinary scientist who could only rise to the level of a "neighborhood sop", he could not see beyond his nose. In fact, a scientist should be able to be interested in world science, the problems of the world public opinion, debate with them, and at least be able to think at their level. The example of Adib Kurbanali's fruitless life, which has passed before the end, makes today's intellectuals feel the need to work harder, not only in a narrow field, but also to acquire foreign knowledge.

In the story, emphasizing words such as Kimsan, marble zina, telechronitel, among them, we can hear the second meaning in the words of the people who suspected that Kurbanali has a personal bodyguard.

This is, in fact, a reference to the past of the Uzbek who lived in colonial conditions. It is inevitable that the name of the hero "Kurbanali" has a clear artistic and aesthetic purpose. As we have seen, the story of Khurshid Dostmuhammad has layers of meaning, so it can be said that the writer's work has polyphonic artistic thinking.

Literary critic Bahadir Sarimsakov dwells on the theoretical nature and characteristics of metaphor, metaphorical image, and in his book "Fundamentals and Criteria of Art" gives the following opinion: "Increasing the intensity of experience in a work of art is characteristic of a metaphorical image. Metaphor also serves to directly express the artist's negative attitude towards this or that thing, event. Agreeing with

the opinion of the scientist, we would like to emphasize that the writer can sometimes express his impartial and open attitude, not only expressing his negative attitude when naming the image he portrays in a work of art. However, as Bahadir Sarimsakov rightly pointed out, a negative attitude is embodied in a metaphorical image. Khurshid Dostmuhammad's attitude to art and real creativity is very vividly expressed in the story "The copyist's heir". The hero of the story, the artist, works in the portrait genre all his life, making his work a source of livelihood. As a result, it becomes a simple copycat. The word "copier", which has become the name of the hero, finds expression in the metaphorical movement of this story and shows the open attitude of the writer.

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