

SYMBOLISM AND HARMONY OF CHARACTER IN CURRENT STORIES

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Annotation:

In this article, the theme of the current Uzbek stories is colorful, the spirit of the hero, the character, the symbolism of traditional storytelling X.Dustmuhammad's work has been researched on an example. In it, the author's high artistic vision, romantic imagination, original artistic texture, artistic-aesthetic ideal, author's Worldview are shown on the example of several stories.

Keywords: story, traditionalism, symbolism, author's speech, modernism, character, mysticism, prose, illusion.

Independence was the reason for the colorful nature of the story genre, the penetration of new themes and heroes. First of all, the stories of this period are distinguished by the breadth of coverage, viability, richness of symbols and logos, compared to the stories created more than 10-15 years ago. If we talk about the leading features of the development of the Uzbek prose, the first sign of which is that our prose has passed completely from the stage of fulfillment of ideological orders to the Pallas of expression of the spirit of the present, the spiritual need. The second characteristic characteristic of the present Uzbek prose is that it is impossible to evaluate a work today, depending on the relevance of the subject taken in the pen. A third principle of the development of prose was recognized not only the circumstances of the development of national literature, but also the peculiarity of the world literary process.

In the current Uzbek storytelling, dozens of artists such as Erkin Azam, Khurshid Dustmuhammad, Sabir O'nar, Abdukayum Yuldosh, Salomat Vafo, Nazar Eshonkul, Quchqor Norqobil, Ulugbek Hamdam, Zulfiya Qurolboy Kizi, Salomat Vafo, Muhammadsharif, Isajon Sulton are rocking pens. The stories they write are rich and changing in both style and form.

It can be observed that Uzbek storytelling is developing in two different directions: traditional realistic and unconventional modernist. The story genre of modern Uzbek writers is also widely used by master Uzbek storytellers, as well as by creative experiments of classical world storytelling, by symbolic-figurative images and stylistically modernist forms and methods characteristic of Western literature, and by making new artistic-aesthetic updates in storytelling. In them there is a deeper introduction to the psyche of the hero, a literary illusionation with new visual means of artistic psychology, images such as illusions, the creation of new symbolic-psychological symbols, and even the interpretation of artistic-romantic tissue images created with the fantasy of the writer.

Real literature does not consist in simply copying from real life. It should reflect the author's high artistic thinking, romantic imagination, original artistic texture, artistic-aesthetic ideal, author's outlook. In the Uzbek storytelling of the period of independence, we can tell the collection of stories by Khurshid Dustmuhammad "the crow of the immaculate bird", the collection of stories by Sobir O'nar "the moon of the Chambilbel", the collection of stories by Nazar Eshonkul "the smell of Mint", the collection of stories by Abduqayum Yuldosh "one night and one life" and etc.

Among the Uzbek storytellers X.Dustmuhammad became known to the general public of literature with about 30 stories, such as "House in the dark of the eye", "Mahzuna", "Jajman", "Ibn Muğanniy," the road to a quiet house", "the man who sits quietly", "scream", expressing his style, high ideals and artistic synthesis of the western and eastern prose. In particular, the type of sex, known as jajman in the story "Jajman", the panic that an unknown creature throws into the hearts of the people of the

market, the sensational events associated with this event constitute the main plot of the story. Well, in the story "Jajman" Khurshid Dustmuhammad managed to create a symbolic artistic image in the work, using fertile religious mythological symbols and images associated with Zaratushtira, the philosophy of Zarathustra.

And writers's story "the road to the quiet" was created with the free translation of the story "seven floors" by the Italian writer Dino Butsatti, giving his story in a series of content and form harmony. The writer represents the philosophical-artistic approach of the two polar people to the problem of life and death through the image of the convolution of the spiritual situation of the heroes of the story called Eastern Zahid near and Western Dino Korte. As in the story "Jajman" X.Dustmuhammad imposes a symbolic meaning to the name of the hospital and the nurses on the seven floors in it. The main content that is extracted from the story is an illustration of this.

Dino Butsatti points out that the Western person's turning towards death is a shame on his soul, while Khurshid Dostmuhammad shows that the approaching of the Eastern person towards death is more refreshing his soul. Apparently, X.Dustmuhammad approaches this plot on the basis of the ancient Eastern mysticism doctrine, while creating a similar narrative in form and content under the influence of Italian storytelling. In particular, the hero of the story called Zohid Yaqin himself remembered the doctrine of sufism. After all, in Sufism literature, the man who took tarki world was called Zohid.

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Zahid is the one who turned away from the ventilated, airy ambitions of this world. Also, the name of the nurses on each floor represents a conditional symbolic meaning of Shawwal, incarnation, observation, charms. Also, the story consists of seven parts, marked by the number. At the moment, the mythological views on the number of seven spells provide the basis for new, original interpretations about the essence of the story, which Uzbek scientists have not yet studied. It is known that even in the symbolic-mystical epic of Alisher Navoiy in the "language ut-Tair" the birds seek a bird of Semurg, exceeding the Seven Valleys, symbolically expressing the seven stages of mysticism, and finally in the wife of the work the thirty birds remain themselves.

Just as well, at the end of the seventh part of X. Dustmuhammad's story "the way to a quiet room", he concludes with the sentences "two patients died at the same time in the city of far west and east". In the story of the writer "The Silent Man", The Life of the scientist – victim, who served forty years in one scientific institute, in particular, his evil character, that is, the sociological negativity of indifference inherent in our society, such as seeing, knowing, getting into ignorance, is discussed artistically. The hero of the story Kurbanali, in fact, in the first part of his life, was very talkative. But in the second part of his life he lives quietly, with a lock on his tongue, just as his father bequeathed. Almost every day before the hero of the story, The God of Elijah (the neighbor of the Kurban), held by the death of his mother, explained in the story, the group of the old man who came to the bow, the unknown person who gave the unusual interpretation to this argument, by reminding of the event in the ceremony, as, symbolically received the Kurbanali every day suddenly comes out ahead and calls this person "who are you", reminiscent of the event on the ceremony. The writer called this

image "Who Are you" with the eyes and tongue of the hero of the story Kurbanali, in this expression, too, a certain artistic purpose of the story gives a niche.

We look, who is the image of the main hero of the story to the victim, to his whole head of life, to the nobleman, to his forty years of scientific activity "who are you?", "Living in this world and asking yourself the question when life is coming to an end, what did you strive for? What Have you achieved? What did you lose?" it gives the impression that he is going to pose a number of difficult questions. So, someone is considered a purposeful, logical image that forms the plot of the story and the idea of its important composition.

The story of the writer imposes both national and philosophical – symbolic meaning to the name of the heroes (Kurbanali, Kimsan, Qurolboy, Tulash, tarasha Ilyosvoy, placable Odilkhon) and to the controversial discussion "What qualities should a man with knowledge possess" in the ceremony. The argument, which in fact took place in a small lecture, is related to the life of the society, and the most intelligent, the leader of the society intellectually inspects how the person of the scientist who felt was deeply disturbed by the example of the life of the writer Kurbanali.

Kurban's self-contained, strange character is given in the author's narrative text by the means of the author's description: cunning, when he grabs my wickedness, he thinks of the deeds that no believer has entered into his seven sleeping dreams. Suppose, as soon as he leaves his house, as soon as he sees that he is approaching acquaintance-cognition from the opposite, he will close his eyes and continue to do so. The road is known as five hands-neither stumbles nor sucks. and the acquaintance who comes face to face will be able to arrive at the station until a decision is made whether to greet him or not. He laughs inside... making fun of himself as a fanatic of his act"

The most important thing is that the colonial era, which caused the language of the nation to remain a lock in the story, and even the tragedy of the people who were afraid to say their religion and belief in barilla, was reflected in the artistic image by the example of the life of Kurban and his father, the head of the Institute.

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