



ACADEMICIA
An International
Multidisciplinary
Research Journal
 (Double Blind Refereed & Peer Reviewed Journal)



DOI: 10.5958/2249-7137.2021.01500.7

SYMBOLIC-FIGURATIVE IMAGE IN THE STORY (KISSA)

Ayimkhan Sheripbaevna Eshniyazova*

*Senior Teacher,
 Doctor of Philosophy in Philology (PhD),
 Department of “Uzbek Language and Literature”,
 Tashkent State Technical University,
 UZBEKISTAN

ABSTRACT

The article explores various innovations in modern Uzbek prose on the writer's creative credo, artistic skills, style and method. The methodological researches, experiments and symbolic-figurative skills of the writer Khurshid Dostmuhammad are covered on the basis of the analysis of the story “Kuza...”. Based on the possibilities of the story genre, individual features of the creative style, the art of observation, and the method of expression of the flow of consciousness were studied.

KEYWORDS: *Style, Method, Symbol, Metaphor, Story, Plot, Kuza ..., Chronotope, Flow Of Consciousness, Aesthetic Ideal, Artistic Skill, Synthesis, Creative Concept, Mosaic, , Experiment.*

INTRODUCTION

Artistic research has led to the emergence of a variety of styles and methods, and interesting changes are taking place in the development of modern Uzbek prose. The new methodological principles are closely related to the writer's aesthetic ideal, worldview, and position in the creation of the work. Kh. Dostmuhammad admits that the writer's style is a changing dynamic process: “... if the style does not change, if the worldview, the ways of artistic perception and expression of the complexities of life do not change, if such experiments are not carried out, it is impossible for such a writer to create something new not only in national literature but also in his work” [1, p. 4].

Kh. Dostmuhammad advocates a change in the writer's thinking, style of painting, artistic creation based on experiences. The writer builds his artistic world in such a way that in the depiction of reality abstraction becomes “reality”, a person realizes his PERSONALITY on the basis of self-observation, a person's experience in the imaginary space, expresses emotions in

unusual ways, cleanses the conscience while answering questions. Kh. Dostmuhammad uses the power of the artistic word to turn the word into a symbol and seeks to depict reality through symbols, emblems. In the creative worldview, religious beliefs, concepts with a divine meaning, have become a leading principle in his work. As a result, it is observed that the individual features of the work of Kh. Dostmuhammad are formed by the synthesis of two different directions: a) the placements of religious-enlightenment tone in the text of the work by means of symbols. In his stories, the writer bases his purpose on the verses of the Qur'an and the hadiths. It symbolizes the sanctity of a person who is able to go astray and create on the basis of religious-enlightenment thinking. This testifies to the perfection of the writer's religious and secular knowledge; b) the description of the subconscious state of the protagonist, the flow of consciousness in Uzbek literature is reflected in the renewal and expression of the method of expression on the basis of the traditions of Western literature. In his stories, the human mind, thinking, serves as the content and form, space and time for the work of art. The reader communicates not with the protagonist, but with his "thinking", the circumstances of his thinking process are studied.

Kh. Dostmuhammad's work "Kuza..." was created as an artistic experiment under the influence of religious and enlightenment tones and Western literature. The artistic intention in the story is based on the verses of the Kuraan, the hadiths, and describes every breath, every word, the person being observed and the philosophy of being observed, the debates and reflections about the influence of being on the human mind.

Kh. Dostmuhammad's concept seeks to deepen the human observation industry from the first story. He makes observations from different angles, tests his protagonists in different situations, tries to take a different approach, looks for different ways, analyzes and inspects into different situations. This creative evolution begins with the story of Nigoh. In the story, everyone lives in someone's gaze. If this view is forgotten, if it is interrupted, something bad will start. It is an artistic justification for keeping a person's gaze. So the writer's concept began with the "look" of the observation industry. In the story "Questioning" he proves the causes of inner fear in a person, calls a person to vigilance, and wants his face to be bright. The greatest thing in the story is to question yourself, whether he questioned himself, whether he confessed his sins, he is not afraid. In the story of "Chayongul", when Gulgun tried to commit murder, she lost her eyesight. A murder took place where the gaze came out, the gaze was cut. He created the story "Kuza ..." about the observer and the observable creature, the industry of observation and observation, which reflects the essence of creative evolution. In the story, who is the observer, who is the observer asks the question and seeks the answer. The writer encodes this industry with punctuation in the title of the work. Putting three dots "..." after the name "Kuza ..." is the most important, the most difficult questioning a person is asked: are you an observer or an observer, but also an observer and an observer? The process of observation is reflected in four perspectives, and in the fifth perspective, it is summarized in essence. Including: observes himself, observes friends, observes family, and observes those around him. The last observer is the Creator. The servant must always be ready for the questions of the Creator.

We can say that the story is a work of a new direction, experimented with the method of expression "flow of consciousness", built on the basis of mosaics, using the method of montage. The author created the story based on pure Uzbek values, connecting the core of realism with

modernism. The work consists of a set of four chronotope (space and time) written in the style of a mosaic (fragmentation of events and the fragments are based on a single idea). In the article, the literary scholar Sh.Rizaev analyzes the conditional names: the attitude of friends, sisters, conversations of the teacher, the description of the teacher's illness: "... friends' plates - in the traditional realistic way; Sister plates - in the tradition of magical realism; Teacher dialogue - in the way of philosophical intellectual realism; the teacher's description of the patient's condition and details are expressed in the direction of psychological realism [2, p. 162]. We observe that all the experiments used by Kh. Dostmuhammad in this story are within the realism. The epigraph of the story says: "The modern man is an observable man". After all, every creature is followed by the creator. In the play, each observed destiny is illuminated through the experiences of Hope. In all the processes that take place in the four spaces, we realize that the way of life of human beings is based on observation and observation, and that gaze is an industry embedded in the human blood, in the body. The Master seeks to convey the secret of man's observation and observation through his own understanding, life beliefs, and experiences: "... there are a thousand and one miracles of attention. It enhances a person's dignity, fame ... enhances his career, adding to it his state ... Educates, guides ... Forgets ... Makes the heart playful ... Turns it into a creature, puts it on the black ground ... " [3, p. 463]. The philosophy of the master is observed in the fate of the heroes of the work. The first place and time in the story is a conversation of three friends, a discussion that lasts from the beginning to the end of the work. Aziz, who is on vacation from abroad, pours out his thoughts and feelings to his best friends Umid and Farhod, who grew up together as children. He emphasizes that in the age of rapid and rapid development, the habits, characteristics, heresy, and rituals of the Uzbek nation are a shackle on the nation's feet. Our traditions, which are based on the simple word "humanity", destroy the integrity of man, distract him from his main work. At the beginning of the century, A. Kadyri lamented about these customs as "a people who fell victim to intimacy". The saint's worries and sorrows encourage the reader to think. The second space and time is the image of Umid's family, a mentally ill sister. These unconscious situations are expressed through details. The victim of "envy and lust", Sister runs away from this imaginary observer. The third space and time is the Master's dialogue, the Master's unusual questions about the "observer and the observable", the Master's experiences: finding a way to escape the gaze, the intellectual and philosophical observations are given on the basis of the Master's and Umid's conversations and observations. The fourth space and time - the state in which the Master is nailed to the bed - is illuminated by the vision, observation, inner analysis, attitude of Hope. In the story, the departure of the Master and the recitation of Surah "Yaa-seen" are a call to vigilance.

Because the story is based on the "stream of consciousness" method of expression, the events are fragmented, like the imaginary fragments of Hope. Welding the pieces, assembling them, systematizing the essence of the events, understanding the essence of the work requires a certain preparation from the reader - to be a "thinking-reader". In the story, the writer, in an impartial position, illuminates the image of the protagonists based on their actions, thoughts, and feelings. In such a narrative method, the protagonist is in an observer-hero status, observing the environment in detail and expressing the explanation of the main focal points in monologues.

In the author's work, religious and enlightenment tones are given in a unique way. "Although the author often writes the plot and composition on the basis of Western storytelling and European prose, in fact, he interprets and examines Eastern literature, especially Islamic enlightenment,

with an Islamic worldview, which is typical for a Muslim” [4, p. 267]. In the story “Kuza ...”, he refers to many things when he says that a person is always in control. According to religious sources, the fact that the human race is constantly observed from birth, every breath it takes, every word it says, every deed it does, every step it takes is accounted for. The parable becomes even clearer when we consider that the two angels wrote down all their deeds in a book of deeds. A Muslim knows and understands that he is under constant surveillance, but sometimes he forgets this. The writer, in our opinion, speaks about the entries in this “deed” book and its impact on human destiny. The divine book tells us that God has appointed two angels to record the sins and good deeds of human beings – “KiramanKatibin” (wise writer or authoritative writers). “Surely the guardians over you are noble and victorious, and they know what you do” (Surat al-Infitor, 10-12). “When the two recipients are sitting on the right and left, they are waiting. He does not utter a word, except those who are present with him”(Surah Qaf: 17-18). The angel on the right reminds us of good deeds, the angel on the left emphasizes evil deeds. Allah does not need the work of these two angels to account for the deeds of His servant. He knows everything with perfect knowledge, even the things that a person imagines. There is wisdom in the writing of these angels: the unseen deeds that will be shown to man as a document on the Day of Judgment will be the writings of these angels (commentary by *Sheikh Muhammad Yusuf Muhammad Sadiq*). Sheikh Adil Al-Haqqani writes about angels in his book, *A Guide to Spiritual Growth (Volume One)*: “Allah: You have two honorable angels, and you should know that you are not alone. My servants, I know you better than the angels, and I am with you. The story’s “Ya-si-in-n”. It is not in vain that the Kuraan ends with “Haqq-i-m-m ...” (Surah Ya-Seen). Yaasiyn deals with issues that should be kept in everyone’s heart. Everyone should remember morning and evening. Rasulullah Muhammadsaas “Everything has a heart. The heart of the Kuraanis Yaasiyn. I want him to be in the heart of everyone in my ummah” [5, p. 73].

CONCLUSION

The author points out in the example of the protagonists that it is important to remember this observation, to be vigilant, and that the answer to every good and evil that one does is certain. Not only in this story, but in all the works of the writer, there seems to be a reference to the questions that will take place tomorrow. Man’s self-blame, his attempt at spiritual renewal, his striving for change, serve as evidence of the writer’s uniqueness in the protagonist’s interpretation. A person who examines himself and admits his mistakes is a person who has changed his mind and has an independent mind. If a person is able to observe and inspect himself with faith and piety, he will rise to the level of spiritual ascension and spiritual purification.

REFERENCES

- [1] DostmuhammadKh. (2006)*The curse of the careless bird*. – Tashkent: Sharq. – p. 4.
- [2] Rizaev Sh. (2011)*A good “bad” person or renewed realism // SharqYulduz*. – Tashkent: №3. – p. 162.
- [3] DostmuhammadKh. (2011) *Stories. Kuza ...* – Tashkent: SHARQ. – p. 463.
- [4] Kochkorova M. (2020) *Metaphorical and symbolic comments in the story of Khurshid Dostmuhammad*. Current issues of literary criticism. Proceedings of the International Conference. – Tashkent: Tafakkur. – p. 267.

-
- [5] TafsiriHilol. 5-Juz. – Tashkent:HILOL-NASHR. 2019. –p. 73.
- [6] DostmuhammadKh. (2011) *Enlightenment of the creative mind*. –Tashkent: Classic word.
- [7] Joraev T. (2009) *The stream of consciousness is Modern*. – Tashkent: Fergana.
- [8] To'laganova S. (2012) *A great literary dream*. World Literature. №2.
- [9] Sharopov A. (1978) *Worlds within worlds*. –T .: G'afurG'ulom.