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CREATIVE IDEA, AGE AND SYMBOLISM

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ABSTRACT

In the world literature of the XX-XXI centuries, the process of effective use of literary methods such as mythopoetics, divine and mythological motifs, reliance on symbols and metaphors, fantastic realism has intensified. These tools also began to be widely used in the works of writers such as John Steinbeck and Nazar Eshankul, who sought to renew the world of highly sought-after literature. The growth of ideological and philosophical pathos, divine and mythological motives in their work, and the manifestation of uniqueness in style are directly related to such bold research.

KEYWORDS: *Creative Idea, Period And Symbolism, Philosophical Ideology, Human Concept, The Relationship Between Period And Personality, Fantastic Realism, Reliance On Images And Metaphors, Divine And Mythological Motifs, Mythopoetics*

INTRODUCTION

According to Albert Belyaev, a well-known Russian literary critic and scholar of American literature, "John Steinbeck, in his works, including his novels, addressed the problems of the great social period, as some literary critics (such as Hoffman) have said not through wat, but on a unique and charming artistic, poetic-symbolic scale. In Steinbeck's depiction of the sufferings, grievances, and poor and miserable lives of the working people with great sorrow and grief, the question of the social epoch and the individual has been used in a highly humanistic way. " Indeed, the effectiveness and example of the high artistic creations that define the weight of John Steinbeck's work is also determined by his interpretation of the processes of interpretation of the individual and society in the context of artistic realism. He is distinguished by the perfect use of the colorful poetic possibilities of symbolism, metaphor, legend, fairy tale, unreal life, fantasy-fantasy method. The mythological story of "Javohir" is distinguished by the depth of the poetics of the conflict between ordinary people and the enemies of the world of interests and desires.

Here is the atmosphere of the merchants, even the first beggars in the church, who hear that the cinema has found the greatest and most precious gem in the world, for example: A positive attitude cannot be expected: "It simply came to our notice then. They laughed happily. Because they knew that there would be no one more generous than the poor who were suddenly happy. The movie captured the world's largest Pearl. The city's small offices are staffed by jewelers. The sellers were sitting in their offices, waiting for the pearl to be delivered to him, and as soon as the seller entered the market, they started shouting and threatening him. This will continue until the jeweler seeks another bargain. Yes, even the discount had its limits that buyers would not dare to overcome. There were times when a seeker who was angry at a low price would take his pearl to church and donate it. When the sale was over, the buyers were left alone in the office, regretting that the jewels did not belong to them, and nervously playing with the pearls with their fingers. In fact, he was the only one who bought the pearl. He put his staff in different offices to make it look like a competition. This great news has also reached the shopping malls. The shopkeeper's eyes widened and his fingers trembled slightly. Every pearl buyer involuntarily imagined that his master would not live forever, and that in time someone might take his place. He imagined that if each of them had a small fund, he would be able to start his own business. " One of the depths of the poetics of the work is that the writer's sharp social gaze even notices the beggars who have turned the church porch into a sleeping area, from selfishness and selfishness to ignorant deeds. Navoi wrote that city traders hated ordinary people, hard-working peasants and artisans for taking things cheaply and then selling them at exorbitant prices. Steinbeck went on to describe the humiliation of the jewelers who traded in the field of profit, through their characteristic literary detail, such as "their eyes trembling and their fingers trembling slightly." "A lot of people's interest in cinema has suddenly increased," he said. Merchants, beggars, and beggars began to take an interest in him. The movie had captured the biggest gem in the world. The essence of the pearl, mixed with the essence of man, gave the impression of a strange, blurred image. It was as if everyone was suddenly tied to the pearl of cinema by some invisible bond "(p. 20). The writer skillfully demonstrates the tendencies of human nature, such as lack of self-awareness, greed, self-interest, showing off one's strength. When the wild lust that lurks in the heart of man is created to create the conditions for self-expression, his vision is like a mirror. From birth to death, man is constantly searching for something. In this way, he changes, changes his beliefs, his profession, goes against his conscience. But he does not realize that what he is looking for is in himself, in his heart. People live to satisfy their desires, and at the same time they have the highest emotions. The author describes such an environment of large-scale self-interest in more depth: The man, too, was standing in the cinema. Interestingly, for some reason, everyone started to see their opponent in the movies. This strange news brought forth everlasting evil and black scorpions from the depths of the city: it was like a scorpion, or the loneliness of a lover who had fallen in love with an unrequited love when the smell of food made the three men infinitely angry. The city's glands began to secrete poisonous saliva, and as a result, the city swelled and became severely malnourished. (Page 20). J. Steinbeck relies on the mythological-poetic method - the spirit of the melody of the song - in his interpretation of the pearl conflict, which burned the souls of many slaves. This allowed the writer to deepen his ideological intentions and philosophical scope. The melodies of the song are combined with sweet dreams, sweet dreams in vain, and the observation of sudden riches. However, Kino and Juana were completely unaware of this. To these two excited and happy people, it seemed as if everyone was rejoicing in their joy. Juan Thomas and Apolonia are also happy. Because they were part of that

world, too. In the evening, as the sun set behind the peninsula mountains and set in the open sea, Kino sank in his hut next to Juan, and the neighbors were also huddled in a reed hut. The film was holding a large pearl in its hand, and in the palm of the film it was as warm as if it were alive. The pearl tones, on the other hand, were accompanied by the Family Song, which harmonized and became more charming and sweet. The grace of the pearl evokes the noble dreams of the poor Hindu family, who receive a variety of clothes and walk proudly among the people. This will make the family song sound new and exciting: "Neighbors looked at the pearl in the palm of Kino's hand and were amazed that there were so many happy people in the world," he said. Juan Thomas was sitting on the bed to the right of Kino, because he was Kino's brother. "You're a boy now!" What do you want to do now? he asked his brother. The film turned its gaze to the pearl. Juana kept her eyes on the ground and covered her face with a shawl so they wouldn't feel excited. The glowing pearl reflected what the Cinema had never dreamed of before. The film saw Juan, who was carrying Coyotito in a pearl, kneeling in front of a high altar in his church, and the priest marrying them. Because now they could pay for their marriage. "We teach marriage in church," he whispered. Human dreams are boundless. When one is fulfilled, the other is born. It is a well-known fact in psychology that giving in to excessive and unrealistic desires can ruin a person and lead him astray. The conflict of life, the drama of the heart, is so masterfully portrayed that the protagonist, who has risen to the level of such a social type, is embodied in the whole world. The jewel is salvation, which is interpreted as a savior, and the protagonist sees the jewel as the only means for him to achieve his dreams. She could see in the jewels what they were wearing. Juan will have a new shawl on his head and a new skirt. The movie also saw Juan's long skirt and her brand-new shiny shoes underneath. Everything was reflected in the jewel that shone like a mirror! He is wearing a brand new suit, not straw on his head, a thin black felt hat and boots. But now he was wearing a pair of sandals, not a shoelace. And Coyote is the best! He is wearing a blue sailor suit from an American store and a small captain's hat on his head. The captain's hat was spotted at the entrance to the movie city as tourists entered the city. The film manages to entertain as well as inform. "We'll buy new clothes," he added. From that moment on, the melody began to ring louder and louder. (Page 21) The fact is that when the pearl was first discovered, Kino and Juana were intoxicated by the melody of the jewel, and the world could not fit into the world. In this way, the writer made effective use of the symbolic-mythological poetics associated with melody, sweet imagination, and lofty goals, and achieved the interpretation of social interests. The music was a metaphorical-symbolic means of poetry that provided the story of Javohir from beginning to end. This unique discovery - the tragedy that befell Kino-Juan's poor family because of its large and precious gem - was first interpreted through the melody of the song. Hearing the precious pearl tree, the priest of the church comes to the Cinema hut. "Cinema," he began softly, "you have earned your name because of the great father of the church." "It sounded like a sentence." "He has conquered the whole desert of your Umbrella and has put compassion in the hearts of your tribesmen." Do you know that, baby? It is written in the books. The movie took a quick look at Coyotito's head as it entered Juan's lap. He thought that in time he would know what was written in the books and what was not. The music from the pearl stopped, and in its place was heard another morning song. However, the melody was still weak, flowing slowly and delicately from afar. The movie looked at the neighbors one by one to see who the hostile tune had entered his house with. The cinema, which has found a precious gem, is full of people. This is a natural state. Interest quickly unites people of different professions, and people from different walks of

life forget about the differences and immediately change their appearance. The priest spoke again: "I was told that you had found a jewel." He opened the film and held it out to the light. The priest, amazed at the size and elegance of the pearl, let out an inaudible "oh." "I hope, my son, that you will not forget the Lord, who has blessed you with this bliss, and that you will continue to seek his guidance." The film nodded quietly to the priest's words, and Juan answered instead:

"Let's not forget, old man." Now we want to get married. The movie said so. Juan looked at him as if to confirm his words. He nodded solemnly. "The threat of evil forces entering the house of these poor slaves because of the pearl began with a different priest, whose original purpose was different. The essence of the text is determined by the meaning. It is no coincidence that the author says, "The music from the Pearl stopped and was replaced by another - the song of the enemy of the morning." No matter how neutral and calm the priest speaks, no matter how Allah speaks of reward, marriage, the film feels the presence of an allanechuk tragic spirit under this gentle visit. The writer puts it again on a musical instrument - a figurative interpretation: "I like the fact that your first thoughts are for the believers," said the priest. "God bless you, my children." "Then he turned and walked slowly to the door." The previous ones gave way to him. The fingers of the film squeezed the pearl again. He looked around anxiously, as the unpleasant song resounded in his ears, so loud that it drowned out the melody of the pearl. " (Page 25) No matter how much the danger is felt, it is clear that the passion for pearls gives wings to the joy of the family, the fulfillment of noble dreams. The film manages to entertain as well as inform Juana and little Coyote, who escapes scorpion venom. "In the midst of the chirping of crows, the croaking of frogs and frogs, the song of the enemy could be heard, and he felt defenseless and alone. The movie suddenly trembled and she covered her nose better with a blanket. The pearl was squeezed in her hand, tightly gripped, and with the palm of the film she could feel its smooth surface and warmth. Behind the scenes, Juan was slapped on the back of a loaf of bread he had made before putting it in a ceramic pan. He felt the warmth and tenderness behind the movie, as if a gentle family song was playing, like a delicate meow of a kitten. " The writer examines the human heart using the image of the film. As events unfold, the writer delves deeper into the spiritual world of Cinema. The writer does not follow his heroes in the pursuit of ideas, but obeys the dictates of the heart. The film is not a performer, but a living person. The joy of "Latif Family Song" is also temporary. Because in the heart of the movie, the real danger and worry that God had given me was clearly felt. The heartfelt and joyful Family Song made this brave and strong Indian guy feel that he was alive for some reason and he knew the future suffering. "It simply came to our notice then. Intention is an eternal thing. Whatever you intend, from that moment on, it begins to live in your body. Intention, which was born and can now be seen, becomes as real as anything else. The author's idea that "Intention cannot be destroyed as long as it lives, it can only be easily attacked" is in fact an axiom, in which the bitter truth of life is reflected in all its contradictions and complexities. Banda and the Truth, the lofty views of the divine truths, are very simple and at the same time compelling to think. "The future of cinema has become a reality," he said. From the moment it became stable, other destructive forces began to attack it. The film knew this and had to prepare to repel their aggression. The film also knows that the gods do not like people's dreams, which are born only by chance, and they are lucky. He also knew that the gods would take revenge on people for their success in their power. That's why the cinema is afraid of its intentions, but it could not destroy them because they already

exist. "The film manages to entertain as well as inform. It is the destiny of human destiny for him to be involuntarily immersed in great dreams and pure intentions in the moments when great wealth enters his hands. I believe in the reality of his intentions. However, such an intention cannot be curtailed, and at the same time he knows in his heart that it is not difficult to attack and destroy it. The Divine World realizes that the Movie, which shines in the hearts of God's destiny, does not even like the luck of the gods in their dreams and hopes born of chance. Because he feels divinely that he is a deposit of chance or luck. The author describes this delicate and painful feeling in the film as "He constantly fought against the whole world in order to protect his dreams from various aggressions. His eyes and mind were aware of the danger long before he appeared. Indeed, the next threat was a hypocritical and selfish doctor. "I am not a veterinarian," he said. z had thought of his career. Now, when he hears that Kino has found a precious gem, he comes to their hut on purpose, as if unaware of this madness. "I wasn't home when you came in the morning," said the doctor. "But now, as soon as I'm free, I come to see your child." The movie was on the doorstep, blocking the entrance to the hut with his shoulders. Hate, or rather hatred and fear, was in his eyes. Because he had a deep sense of obedience. "The boy is well," he said, holding on. The doctor smiled, but his swollen eyes did not smile. "Scorpion bites sometimes have unexpected consequences, my dear," he said. "The patient seems to recover, and suddenly no one is waiting ..." The doctor swelled his cheek and said, "Puff!" He said how fast death comes. He then took the black bag with the instruments from his right hand to his left shoulder, so that the flashlight shone. Because he knew that the people of Kino loved all kinds of instruments and believed in their power. For a writer, no character is an expression of an idea, but a divine blessing in itself, in life. The writer is interested in the unique nature of the protagonists, the vibrations in their emotions and the subtleties in their manifestations. The reader quickly adapts to the spirit of the work because of the inviolability of the human heart, the convincing expression of feelings of grief for the dignity. "Sometimes," said the doctor in a fluent voice, "sometimes the patient's leg suddenly becomes dry, or he becomes blind." Hey! I don't know what a scorpion is, who knows, my dear. I can cure her! " The film takes it with "hatred and fear" because the doctor's unexpected visit actually evoked the spirit of a future tragedy. The writer interprets this with his delicate and compassionate observer, for in his body there is a deep-rooted obedience. Poor Steinbeck's poetic interpretation of the doctor's interest in this type of interest was poetic: "The doctor smiled, but his swollen eyes did not smile." He can't laugh, of course, when it's so bad to sleep in the eyes of a poor man. For example, the eye is the expression of the heart. It was obvious to the poor that the doctor was trying to cure the baby, who was treated with original medicine and herbs, and that he was the only doctor in the treatment of scorpion venom. The author writes of this curse: "Who was driven into one of the traps set for his people, apparently, could not get out of here until he knew what was written and what was not written in the books." It should be noted that, like many famous word artists, the author's speech, which is clearly visible in the works of John Steinbeck, has great potential, and this "speech" acquires significant methodological perfection with deep psychology and system, strong realistic interpretations. The doctor would seduce the poor, artificially panic the child with the severity of the pain, the scorpion venom still blinding him, causing his feet to become dry, and gave him a white powder medicine. The film manages to entertain as well as inform. The white powder that the doctor actually gave the child was a means of inhaling, raising the body temperature, and creating a dangerous situation for a while. The film is even more skeptical of this powder with its intuition. In the process, the author interprets the doctor's evil deeds, which

he is known to be doing, in another figurative-poetic way, that is, the scene of wild fish destroying small fish in the sea: "In the bay, a group of small fish flashed their coins in the water and fled in an attempt to save a large flock of fish chasing them to swallow them. Those sitting in the reed huts also heard how the battle was going on, with small fish splitting the waves in two, and wild fish jumping into the water and tapping the sea with their tails and fins. The steam rising from the bay was clinging to the bushes, cacti, and low tree branches like salt drops. The mice would spend the night on the ground, and the night owls would hunt them quietly. " (Page 28)

N. Eshonqul's works, devoted to exposing the elements of the Soviet dictatorship, to the tragedy of the oppressed and humiliated slaves of that time, reflect the absurd, abstract interpretations of modern literature. Well-known Uzbek artists and scholars have repeatedly stated that we should apply modernist methods in the national model, in the spirit of Eastern spirituality and aesthetics. Nazar Eshankul's works based on oriental mythopoeics and national folklore (for example, the novel "Gorogly or the water of life", the story "Momokoshiq", the story "You can't catch the wind") are more educated, we must take into account that the national soil is a deep artistic monument. Nazar Eshankul is one of the most prolific writers of Uzbek prose in the system of independence. For example, the use of the symbolic-philosophical style of the totalitarian regime in the story "The Man Led by the Monkey" is notable for its artistic brilliance. The protagonist's paintings depict periods of collectivization, repression, famine, and dangerous politics in a figurative-poetic way, reflecting the tyranny of the oppressive Red politics. The image of a big man leading a monkey out of a dense forest, the image of a young man - the image of the Soviet era with great promises, the fact that the old man is now led by a monkey and enters the forest it becomes clear that it reflected the destructive landscape of the Soviet state that laid the foundation for the empire. The story of the man led by a monkey in exposing the totalitarian regime is a much deeper work of art. In the course of scientific research of the young literary scholar Akram Toshpulatov, the observations and conclusions about the work of N. Eshonqul, including some works of the short story genre, are noteworthy: There are also short stories by Nazar Eshankul, such as "Bahauddin's Dog" and "San'at-1", which are dominated by fairy tales. Every word and gesture of the author's work is a product of creativity. In addition, as "every great work of art - fantasies" (V. Nabokov), in "Bahauddin's dog" can be seen a metaphorical expression of the process of purification, devotion, the image of divine love in "Art-1". As can be seen in the works of John Steinbeck, in the works of Nazar Eshankul one of the leading literary principles is the poetic interpretation of ideological pathos, the truth of the time, human destiny in a symbolic, figurative way. Bob's conclusion It is well known that art and philosophy are closely related and complementary fields, such as the twin concepts. The works of art reflect the philosophy of life and living, human spirituality, life and the conflicting phenomena of humanity. In turn, the contradictory ideas such as black-and-white, good-evil, good-evil, courage-stupidity, nobility-inferiority, the system of events for philosophy, philosophical research and conclusions is the main source and base treasure for. The secular popularity of U.S. literary figures is also due to the fact that they interpret philosophical ideas in their works with a high poetic appeal. "The Adventures of Tom Sawyer" (M. Twain), "Uncle Tom's Hut" (G. Beecher-Stowe), "Chingakchuk-snake", translated from American literature into Uzbek and attracted the attention of a wide readership. Dozens of novels and short stories, including JF Cooper, The American Tragedy (T. Dreyzer), The Old Man and the Sea (E. Hemingway), Martin

Eden (Jack London), and The Jewel (J. Steinbeck). are important creations with a predominance of philosophical and social ideas. The charm and humanistic nature of J. Steinbeck's works are also connected with his philosophical and ideological approach to all issues of life, the concept of man. Pepe's carelessness, thoughtlessness, and irresponsibility in the play "The Fugitive" are the beauty of a decent moral life, in the example of which he accidentally shot someone and sentenced himself to death. reflects in artistic depth that it is the basis of serenity. Such an attitude is an interpretation of the philosophical concept that morality is the core of the beauty and development of society. Nazar Eshanqul, on the other hand, in a slightly different way in the story "Ajr", pushes his father on a horse in the pursuit of a career, in response to the son's attitude towards the father of the philosophy of life and the bureaucratic flaws of the Soviet system. He will be sent to hell on the Day of Judgment with the fate and punishment of Allah. It uses a deep philosophical conclusion - the divine wisdom of the people, such as "Father's pleasure - God's pleasure." 2. Expression of philosophical, moral, enlightenment ideas helps the writer in the artistic interpretation of the relationship between the individual and society. Along with well-known writers J. Steinbeck and N. Eshonqul, it is felt that the discovery of man, the real expression of his existence, flaws or qualities is a philosophical and spiritual task of each work. The peculiarity is that in the works of these writers, the characters of people with disabilities, who do not fit into society and do not adapt to the environment, are described more often. For example, Steinbeck's Johnny Monkey ("Johnny Monkey"), George and Lenny ("Mice and People"), Jitano ("Great Mountains"), N. Eshankul's ordinary employee M. ("Gorogly or Water of Life ", the city's chief architect (" Coffin "), the son who defended his career and pushed his father to the brink of death (" Ajr ") . At one point, in some works of N. Eshonqul, the images are not named by their names, but by some capital letters, actions, professions (such as "chief architect"), which is the idea of the plot of this work, the accuracy of the emblems. creates ambiguity in In our opinion, it is appropriate to call each emblem by its full name. This work provides ideological and artistic weight and accuracy. The method of symbolism and metaphor in the interpretation of the relationship between time and personality is one of the foundations of charm, expressiveness, and poetic depth. In J. Steinbeck, this is seen in the use of a more mythological model ("Spark of Hate", "Our Sorrows", "Golden Cup" novels), and the story "Jewel" is based on the narrative model. In this play, a number of aspects of the precious gem - inequality, selfishness, violence, rich and poor, death - have risen to the level of metaphor. Nazar Eshanqul relies heavily on empty symbols and poetic metaphors in almost every work on the subject to show the tyranny and repression of the dictatorial regime. It can be said that metaphor and symbolism have become his important literary perspective, his poetic style.

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