

IMAGE AND IMAGERY MODERN UZBEK STORETELLING

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Annotation

This article discusses issues such as the image and figurativeness of the short story genre in modern Uzbek literature, artistic characters and characters raised to the level of character, and the expression of their artistic-aesthetic and spiritual understanding. analyzed on the example of "big" stories. The skill of the author is shown in the creation of the hero. Also, the article expresses opinions about the relative classification of characters that are often found in the writer's stories.

Keywords: artistic, scientific, image, imagery, concept, aesthetic ideal, portrait, landscape, character, nationality, psyche, spiritual interpretation, plot, traveling image.

It is known that the real essence of artistry is determined by image and imagery. Imagery is a category related to the main feature of artistic thinking, socio-historical development, human lifestyle, general processes in society, and aesthetic views. "And the image consists in describing and expressing existence, human psyche in certain forms" [1:21]. The most important features and essence of image and imagery are manifested in truly artistic works. So, any artistic work reflects the creator's way of thinking, way of thinking, aesthetic ideal, in a word, the concept of the author. At this point, it can be said that the basis of the author's concept is implemented through the system of images reflected in the work. The image is the lifeblood of the artistic work, the root of the arrow. Image is "a form of thinking in literature and art, a means of artistic perception of the world and man, a general category of art" [2:43].

Y.Mahmudov, who conducted research on Luqmon Borikhon's works, in particular, his stories, emphasizes that the plot of the writer's stories does not obey the existing theoretical rules as a feature of the writer's stories. That's why the combination of plot elements in the writer's stories, the presence of an invisible level of order in chaos shows the originality of the plot of the works. The researcher pays attention to the dialogue between characters, the poetic formation and nature of character and conflicts, and manages to distinguish and discover the difference and originality of the plot of Luqmon Borikhon's stories from the works of other writers. Emphasizing that he has a unique style in creating images, he sees the fact that the characters he created move from one work to another, that is, the characters in short stories and novels, first of all, appear in his stories, as an aspect that has not been found in any other writer shows. The researcher's views are somewhat controversial, because such cases are an existing phenomenon in our literature. In particular, the heroes of several stories, short stories and novels of our great creator Oybek (the character of Gulnor, "Fanorchi Ota", "Qutlug' Qon") acted as yeast.

The same aspect of literary style is analyzed in the article of the researcher U.Roziyeva "Travelling characters in the works of Luqmon Borikhon". That is, in the writer's prose, an episodic character is depicted in one of his works, and as a main character in another. "The migration of images can be observed in Balzac in world literature, his characters such as Gobsek, Father Goriot, Rostinyak, Nusingen are the main characters of one work, and are mentioned as characters in other works. In Uzbek literature, we will limit ourselves to giving an example of Said Ahmed's "Horizon" trilogy ("Ufq" trilogy). Characters such as Ikramjon, Nizamjon, Dildor, Azizkhan roam around in the trilogy. In L.Borikhon's works, the situation is slightly different: a character in the novel moves to another story or short story. In Uzbek literature, such a

situation can be found only in this writer" [3:44]. In fact, Luqmon Borikhon's image creation skill is unique, he does not abandon some images in his literary works, and he transfers them from story to short story to novel. One of the works describes the hero's childhood and adolescence, while the other depicts his old age. In particular, Samad ("Anxiety from the desert", "People in the heat"), Mohigul ("Mysterious teacher", "People in the heat"), Ulash agranom ("Anxiety from the desert", "The young man who saw Khizr"), To'lqin ("The Amulet on the Shelf", "People in the Heat") are wandering characters in literary works.

Colorful characters are created in the stories of Luqmon Borikhon. The images that are often found in the stories of the writer can be conventionally classified as follows: 1) the image of young people, students; 2) the image of teachers-intellectuals; 3) the image of ordinary people around us.

In the writer's stories such as "Sage", "Delayed tears", "Where are you, love", "Test period", "A Boy's Plea", mainly the lives of young people, students, dreams, mistakes and achievements, scenes of passionate love are depicted, and the hot breath of life is blowing in them. The writer strives to show the truth of life in its entirety, at the same time, he uses the artistic texture appropriately, does not weave a fake plot, a fictitious story, the images created by him remain very close and dear to the reader. The writer's story called "A Boy's Plea" is unique in its clarity of thought, fluency of style, and interesting plot. The story is told in the language of the hero (boy student). In the story, the joyful students-boys falling in love with Bibisora, the most beautiful and graceful girl of the course, their jealousy of each other, sometimes openly, sometimes secretly, is very impressively expressed through natural images and bright scenes. In particular, the writer describes the portrait of Bibisora in very bright colors. The portrait of the girl is highlighted twice in the story: 1) the image of Bibisora in her healthy state; 2) appearance of the girl during the illness.

First, the writer describes the girl's beauty in the language of the hero when they first saw her: "Bibisora! She was the most beautiful, the most graceful girl in our course. He was as mysterious and attractive as his name! Her hair spread over her shoulders like a waterfall, her dark eyebrows accentuated her white, chubby face. Her bell-like voice and innocent laughter touched our hearts. We, Tahir, Tolmas, and I, the first-year "kuzur" (the best) students, were in love with him" [4:184]. Especially, when the "the best" boys of the course" were around, the yellow-yellow, empty-headed, lazy, "cowardly" Salim fell in love with Bibisora, as a result of which he was beaten and beaten, and at any time he Being "silent" about something leads the reader with curiosity to the mysterious reality. At that moment, the writer suddenly gives the second portrait of Bibisora: "Bibisora! The beautiful girl of our course has lost weight, her eyes are squinting, and she is like the girl of an old lady. Day by day he was getting darker and darker. There is no laughter like before. He entered classes like a ghost and left like a ghost. We "the best" students gathered around other beauties and easily forgot about Bibisora" [4:185]. It seems that the reader sees two different scenes: the changes of some people depending on the situation, and the stability of some people in any situation. Because, at the beginning of the story, Salim, who was described as empty and cowardly, who no one looked at, did not give up his love, he did not change his mind like others, he continued to love Bibisora even though he was sick. The story ends with Salim's plea. He is not afraid to face death, he begs the legendary Tilladev for healing from Bibisora's pain. In the story, the author glorifies the divine feeling - love, which always gives strength to a person and calls to goodness. He hints that people can always be changed by beautiful feelings, that heroes, great people, above all, can achieve this with a pure heart. In addition, the reader will understand that every person can become a hero with good deeds.

The writer has carefully mastered the skill of portraying his characters as impartial, vital, lively people, that is, the author builds his works on the basis of life, real events, and not imaginary fabrications. He does not

openly state what he wants to say at the end of the work, he leaves his philosophical-aesthetic conclusions, the final thought that calls for observation to the reader himself, but he does not reflect the images mainly on a symbolic background. In most cases, it illuminates what kind of person they are, not outwardly, but inwardly, and shows it in the inner door of the images. He deeply analyzes the spiritual world of the characters in harmony with the environment and the era based on a great philosophical observation, directs the spirit of the image to the independence of expression. Since these characteristics are reflected not only in the great epic genres of the writer, but also in the stories that serve as “leavening” (xamirtirush) for them, the reader reads the stories of Luqmon Borikhon passionately and feels that he has received a huge spiritual reserve for himself. Since the characters depicted in the story are vividly depicted, he shares their fate, feels that he has experienced every emotional process in the characters. In addition, Luqmon Borikhon does not build an ideal hero in the image creation system, and does not put him in the central point, a legendary person who is free of all flaws, graceful, and passes through a thousand and one steps does not aim to describe. On the contrary, he brings to his stories a simple character that is not free from mistakes, as the hero of the work. Therefore, the activity, personality, inner and outer appearance of each character in Luqmon Borikhon’s stories is fully consistent with the principles of social and psychological determinism. In a number of stories of the writer, the image of the architects of the nation's spirituality is created - teachers and mentors. For example, in a number of stories such as “Begimqul katta”, “Dard”, “Anxiety from the desert”, “Shaharlik o‘qituvchi” (“Teacher from city”) he creates the image of teachers with different characters. It is no exaggeration to say that the story “Begimqul Katta” is a great work in a small genre that introduced Luqmon Borikhon to the literary public. In this story, the author creates a dynamic image of Begimqul, an ordinary teacher who plays ball on the school playground with his students in the open air, and “plays chess” on rainy days. He walks around the chairman and learns “bigness”. Everyone calls him “Begimqul katta” out of curiosity. In the story, writer skilfully compares the changes in Begimqul’s external and internal world during his time as a teacher and when he was an office worker, and through this, he shows that the status of a teacher and mentor is superior to any action. This is clearly manifested in the character’s speech and thoughts, mentality, behavior, and attitude towards people. To sum up, another skill of the author in creating an image is shown in the fact that Luqmon Borikhon can bring his images to the level of character even in the so-called small genre stories. Although the specific features of the character raised to the level of character are not described in the story, they serve to express the author's spiritual and aesthetic concept, promote a great idea, and are aimed at embodying a historically specific type of society. Above, we can observe that these features appeared during the analysis of some of the writer's stories.

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