
Symbols and Images in Uzbek stories

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In this article symbols in Uzbek stories are depicted and analyzed with the help of some examples.

Introduction.

Symbol (Arabic - pointing) (in fiction) is a conditional way of artistic reflection of reality; from forms of artistic conditionality. The symbol differs from the figurative one and is related to the figurative construction of the symbol and to its versatility. The symbol has existed in folklore and literature of all nations since ancient times. Symbolic images form a certain system, and in some cases, express the common content of many peoples literature and art. There is also a system of symbolic images that has been used for centuries in the history of literature, such as lion-manhood, fox-cunning, wolf-greed, and so on; flower - beauty, lover; nightingale - in love; Yellow is a sadness, black is a symbol of mourning and other creators use traditional symbols as symbols for every event and detail in nature (Mas, cloud, spring, lightning, etc.). Anything that has a certain symbolic meaning in the image process serves the writer's purpose. The method of symbolic imagery, widely used in folklore and classical literature, has been successfully used in contemporary literature.

In particular, one can observe the development of Uzbek storytelling in two ways: traditional realistic and modernist. Contemporary Uzbek writers make extensive artistic and aesthetic revival in storytelling, utilizing contemporary Uzbek storytelling and creative experience in world storytelling, utilizing contemporary symbolic and figurative images and styles that are typical of Western literature. They also have a deeper penetration of heroism, new visual representations of artistic psychology, such as literary hallucinations, illusions, new symbolic and psychological images, and even interpretations of artistic and romantic textures created by the writer's imagination.

Bakhodir Sarsimakov, a literary critic, discusses the theoretical nature and character of metaphorical metaphor, in his book *Fundamentals and Criteria*: "Increasing the intensity of the metaphor in a work of art is a metaphorical image. it also serves as a direct expression. " Contrary to the scientist's opinion, the writer may sometimes not only express his negative attitude but also express his impartiality and openness in naming the image he represents in a work of art. However, as Bakhodir Sarymsakov correctly points out, the metaphorical image is largely negative. Khurshid Dostmuhammed's attitude towards art and true creativity is vividly reflected in the story of "Copywriter's Heritage." The protagonist works in a portrait genre all his life, turning his work into a living source. As a result, it is simply a copy. The word 'copy', which became the protagonist's name, is expressed in the metaphorical context of the story, reflecting the author's apparent attitude.

Analysis.

Also, the stories of Sobir Onar and Abdukayum Yuldash are based on traditional realistic style, driven by domestic, moral and social issues. For example, Sobir O'nar, in the story of "Taruuz", reveals the downfall of the human being through the actions and spirituality of the image of God, who prefers money and wealth rather than true friendship. In the story, watermelon is a tool of

psychological symbolism. The arrival of a watermelon at a friend's house, when the money-makers of Khudoykul came to the table, the watermelon, and the removal of the watermelon in the dumpster were all tied together and served to convey an important artistic idea in the story. In our opinion, God is, in fact, reminiscent of the watermelon's appearance, with its ugly, glossy but shiny appearance. As the watermelon is smooth and shiny, it is possible to say that God is a symbol of a man with a blunt, brutal nature who can do anything in society with money.

Khurshid Dostmuhammed emphasizes social issues, such as the moral and ethical and honest life of the protagonist, through the literary hallucination of the protagonist and the adventurous life of the hero. As a result of his adventures with flying saucers, he became panic-stricken and hit the hearts of villagers and officials. The story combines elements of Uzbek folk tales and fiction in a unique way. Moreover, in addition to the artistic and ideological monologue-discussion, monologue-memory, monologue-reflection, monologue-dreaming, monologue-fantasy of the internal monologue recorded in many theoretical literature published in the stories and stories of the 1960s and 1970s. As a result of today's Uzbek story and storytelling, we come across unusual images, unusual images. In the speech of Shamshal Salah, the protagonist of Nazar Eshankul's "Moment", there are long monologue dreams. Khurshid Dostmuhammad's "The Question" heroine in the market speech is more of a monologue-fantasy-talker. Yuldash Salijonov, a literary scholar who has made serious research on the types of speech, calls this type of monologue -dialogue. In our opinion, the term is not used correctly. Dialogue is, of course, the type of communication between two individuals. But in a monologue-fantasy-conversation, he is not a real person. Maybe the hero argues with his imagination lover, friend, competitor, mother or anyone.

Conclusion.

Recent decades have made it clear that Uzbek story and storytelling has a form and substance that is artistic, artistic, artistic, and also aesthetically pleasing (in most Uzbek stories, perfection, honesty, enlightenment is aesthetic ideal). In summary, the scientific study and analysis of contemporary artistic and aesthetic revisions of contemporary Uzbek storytelling and storytelling is an important issue facing our modern literary studies.

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