



## Classification of Symbol in the Poetics of Modern Uzbek Stories

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### ABSTRACT

The article talks about the place of symbol and symbolism in the poetics of the work, which is a type of speech movement in the genre of the current short story. Also, the principles of classification of existing symbols in the stories analyzed as an object were researched. This classification was made mainly according to the composition of the work.

### Keywords:

symbol, image, character, detail, topos, landscape, portrait, title, epigraph.

**Introduction.** One of the most active forms of metaphorical use of words in fiction is a symbol. The symbol is widely used as a means of enhancing the imagery, expressiveness and spiritual richness of the work. In fact, the symbol is used both literally and figuratively in the artistic text. So, symbols have a binary meaning. Of course, the symbolic meaning of the symbol is important for artistic criteria.

The meaningful and artistic features of the symbol are shown in the short stories of the writer Nazar Eshanqul, which we analyze below as an object "*Urush odamlari*", "*Momoqo'shiq*", "*Qora kitob*", "*Tun panjaralari*". This shows the writer's creative skills and unique style. In each story, the idea of the work is expressed by explaining the types and spiritual scope of the symbol. Content diversity is noted as another factor that determines the artistry of stories.

**Analysis and results.** F.Rajabova, who studied the style and language of Nazar Eshanqul's short stories, divides the symbols used by the author into two groups in the short story "*Tun panjaralari*": 1) night, fence, dream, devil, illusion, wall; 2) flower, light, apple, vulture.

Also, the researcher notes that the symbols of the first group have the main place

in the work and they are the main means of expressing the artistic intention of the author. He considers the symbols belonging to the second group to be traditional images whose meanings have stagnated to a certain extent and are common in artistic works.

Here, without hesitation, some of the symbols that are shown as traditional images can be called images that carry a metaphorical meaning in the same artistic text. For example, in the text of the short story, the apple is not a traditional symbolic image with a stagnant meaning of love and heart, but a metaphor for the migration of childhood, youth and a part of life. I'm on my side. When eating an apple, people always cut off the rotten part. Even if I feel that I am good for something, I have to cut off the rotten part of this apple of life."

Or we understand that the vulture in the story is also a metaphor. In the play, the vulture and its prey are compared to the hero's innocent childhood dreams, hopes and the intensity of these dreams and this simile is even clearly shown in the text of the story - in the narrator's language: the vultures also remained only childhood vultures. Even now, thinking about those white horses, I sometimes hear a vulture screeching over my sleepy head. Sometimes I dream of a flock of ruddy vultures

that fill the horizons, surfing and running around. I see in these vultures mixed with dreams the intensity and intensity of my childhood dreams." We can call the flower and light details presented in this group a symbol. The flower has been a symbol of beauty and light has been a symbol of theology.

In general, such a classification of the symbols used by a certain creator is a traditional method and acquires more specificity. True, such a classification has a serious impact on the views of the artist's artistic style. But theoretically combining the symbols used in the work of art and drawing a certain conclusion is almost impossible. In our opinion, it is appropriate to classify them according to the compositional construction of the work in order to describe in detail the "load" of symbols in the form and content of the artistic work in the literary genre, especially in the epic genres.

As we mentioned above, this principle of classification clearly shows the role and importance of symbols in the content construction of an epic work, including a story. It also shows the level of a certain artist's ability not only to use words, but also to use the possibilities of compositional thinking. Therefore, in the composition of an epic work, including a short story, symbols should be divided into character symbols, detail symbols, landscape symbols and portrait symbols. We see an example of this classification in the example of N. Eshonqul's stories:

A) Character symbols: momo ("*Momoqo'shiq*"), shaitan, Suleiman ("*Tun panjaralari*"), Chuqqi Sokal ("*Qora kitob*"); Also, this group of symbols includes anthroponymic symbols - name symbols (names, nicknames, nicknames chosen by the author for certain images; names in the form of words or phrases that express a characteristic, refer to a profession). For example, Mirzaqul is a "slave" of the former ideology, a Malay ("*Urush odamlari*"), Shamsi Salah (on the right path; realizing his mistake), Muazzam (a symbol of greatness and strength), Ataqul (a symbol of an idealistic mood, loyalty to traditions and values), ("*Momoqo'shiq*"), Hasila (a symbolic image representing the result of the hero's

views, a conclusion), Haqqul (a person who finds his truth "the symbol of the person who discovered it", the Shamurod rope - the symbol of fate without a head and the end of his thoughts, the symbol of helpless fate in front of the twisted thoughts ("*Tun panjaralari*"), the peaked beard - the symbol of Satan, the devil ("*Qora kitob*");

B) Detailed symbols: a broken hearth is a symbol of a family, a breakdown of life ("*Urush odamlari*"), a song is a symbol of heritage, values ("*Momoqo'shiq*"), a swamp and a stinking is a symbol of bad vices, window - a symbol of outlook, flower - a symbol of beauty, hope, light ("*Tun panjaralari*"), an ugly smell - a symbol of lost virtues, a book - a symbol of Satanic deeds, a picture and music - a symbol of ignorance ("*Qora kitob*");

V) topos symbols (symbols expressed by means of space, place, address): the coast - the past, life (i.e. the garden) - a symbol of life ("*Urush odamlari*"), an abandoned house - a symbol of needlessness, meaninglessness ("*Tun panjaralari*"), Ice Mountain, Ruined Cell ("*Qora kitob*");

G) Landscape symbols: spring ("*Urush odamlari*"), an image of a yellow, dusty garden ("*Lingering*"), night, valley ("*Tun panjaralari*"), rain, storm - flood ("*Qora kitob*");

For example, the image of the valley in the story "*Tun panjaralari*" carries a symbolic meaning: "...from you to the horizon lies a red valley. There are question marks in the valley like an insurmountable peak, at the bottom of each of them one person is lying dead with his head down - as if this is the conclusion of their whole life, as if they had as a symbol of the past. To the right and to the left, this scene is a crimson valley filled with questions and corpses lying on their heads..." From the image, it is clear that the valley is a place of unanswered questions and endless hardships, is a symbolic expression of his life, the "incomprehensible world".

D) Portrait (expressed by means of portraits of heroes) symbols; In the story "*Tun panjaralari*", through the portrait of the devil with sullen eyes and a black tie (a sign of modernity), the author shows that he "companies" people with his evil in every place

and time, by describing Rabia as a blonde girl, symbolically refers to emigration and separation.

The heroes of the story "*Qora kitob*" - the eyes of the old man's sons are bloodshot, dead, cold, expressionless and through the image of dead, heart and soul, cold from evil, a "flake of ice" appears, Igan, illuminates the symbolic image of bodies that have become victims of the Devil. If the above classification of symbols is based on the composition of the epic work (internal composition) and if we classify them according to the external composition of the work - architecture, it will be as follows:

- title symbols: "*Qora kitob*" - the devil's book, a symbol of evil, ignorance; "*Momoqo'shiq*" is an ancient song; a tone indicating identity and national values; "*Tun panjaralari*" are symbols of memory, fate, loneliness, eternal summer and the bars ("prisons") of lust and satanism.

- epigraph symbols: "When I grow up, I will buy a rifle. What do you do with the gun? I kill my father!" (This refers not to the biological father, but to the "fathers" who caused the war.) - "*Urush odamlari*"; "What a nightmare you have brought to my head. Navoi" ("*Tun panjaralari*"). That is, he brought separation and suffering to his head and these sufferings (night) came in the sense of an opportunity, a means to realize the identity.

**Conclusion/Recommendations.** Therefore, the classification of symbols represented by characters (as well as anthroponyms), detail, topos, landscape and portraits during the analysis of a specific epic work, while concretizing the reality of the work, its general idea, the place of these elements in the composition and the formal and substantive level of the compositional whole are clearer represents

Through this classification, Nazar Eshanqul's short stories show the perfection of the genre and the stylistic individuality of the author. The gallery of symbols used by the artist gives a broader idea of his image style, his skill in creating a work and the preparation process for creating a work.

It also ensures systematic analysis of the work. Only in this case, it is necessary not to confuse metaphoricity with symbol and symbolism. The reason is that the symbol expresses meaning in the text of the work and beyond or has a traditional, stable meaning. Metaphoricity serves to figuratively express the meaning intended by the author only in the text of the work. Both a symbol and a metaphor are a beautiful artistic expression of the author's figurative thinking and speech uniqueness.

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