

Symbolism in the Composition of the Story “Kuza”

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Abstract: The article discusses the artist's artistic-aesthetic direction and stylistic skills based on the analysis of symbolic and figurative images in Khurshid Dostmuhammad's short story “Kuza”.

Key words: story, symbol, spirit, stream of consciousness, connotation, detail, composition.

There are a number of writers who appeared in our literature in the last years of the 20th century. They are writers who, in the essence of their works, wanted a free and comfortable life and felt the need to follow it. In their works, human value and fate were described in a special spirit. First of all, the spiritual perfection of man was artistically interpreted. Before independence, in the works of our writers such as Khurshid Dostmuhammad, Isajon Sultan, Ulug'bek Hamdam, Abduqayum Yoldosh, Nabi Jalaluddin, who were able to move certain changes in people's minds with their social-political, spiritual-ethical, artistic-aesthetic views. In contrast to the created works, a new type of images were created, which directly resulted from the changes in social reality, the deep understanding of the changes in people's minds.

Dilmurod Kuronov in the textbook “Fundamentals of Literary Theory” wrote: “Composition is the final result of the process of artistic creation - the organization of the work in accordance with the artistic intention, the integration of its parts and elements into a whole in such a way as to clearly express the content intended by the creator and to be understood by the reader means”[1.141],- expresses the opinion. So, composition means the arrangement of the parts of the work according to the specific ideological and artistic intention of the writer, the integration of images into a single system, the placement of artistic elements in the fabric of the work, and the exact delivery of the content that the creator wants to express to the reader. It is the structure of the artistic fabric of the work.

In the composition of Khurshid Dostmuhammad's short stories, we encounter several peculiarities, including “unconventionalism” in the form, symbols, and depiction of the spiritual experiences of the heroes. The writer's short stories, novels and short stories do not have a plot typical of the works we have read. The plot of the stories “Nigoh”, “Panoh”, “Oromkursi”, “Kuza...” is not a series of events, but the spiritual portals in the hearts of the characters. “This type of artistic plot is called “associative plot”. As literary critic V. Kojanov said, plot is “consistency of internal and external actions of characters”, and “consistency of internal action” creates an associative plot. In this case, rather than the external activity of the characters, the inner world, the plot emerges from the complications and bubbles he left in his heart, from the processes that took place in his soul, from the dialectics of his soul”[2.124]. In the above stories, we can see that Khurshid Dostmuhammad does not look for a plot, he can describe any situation and mood of a person and write a story or a story.

Few writers achieve such a skill. This is especially evident in the story “Kuza...”. One of the most popular intellectual games of the last quarter of the last century was Rubik's Cube. The compositional structure of the story “Kuza...” reminds of this game. Just as the flat pieces of a cube are adjusted several times to bring them into a whole of one color, it is necessary to restore a whole that is divided into fragments in the work, that is, to bring events, details, images and situations into a certain system and unity in the mind [3.43-56]. “Kuza...” is a work built entirely on metaphor. Meanings that are not directly expressed in the story, but that can be understood from the details and the way the story is told, are important. This peculiarity of Khurshid Dostmuhammad's artistic style is a vivid example of the “iceberg principle”.

The first hint for symbolism is a holistic detail, a breakdown of situations. Because the story is based on the “stream of consciousness” method of expression, the events are fragmented, like fragments of Hope's imagination. As the fragments are integrated, the motive-content in four spaces and four times-time

approaches the main idea, and the integration of the fragments into a whole idea is understood. The reader understands the information provided by each line, first directly, and then in portable symbolic meanings. The author tries to illuminate the character of the hero from the inside through this method of expression. The next clue is in the small details. The detail is directly related to the idea of the work. In most cases, the details have the nature of information. But some of them can fulfill important aesthetic and psychological tasks and grow to the level of detail in some cases. For example: “ringing”, “humming”, “humming” of Umid's mobile phone. When Umid was next to the patient teacher, when Farhad called, his phone would “hum” and the next time he would “sing” and Umid would “answer him as if he immediately put it in his mouth in order not to hurt her too much” or her mother would the “ringing” of the phone when calling is directly related to Umid's mood at that time. These details perform a psychological function in the work and inform the reader about Umid's current mood, mental state, and inner experiences. Or one more detail - There is also a special symbolism hidden in the teacher's reminder that “keep an eye on your head, young man...”. This detail is often repeated throughout the work. With this reminder, the teacher encourages Umid to always be an active observer and not to forget that he is also being observed by others. He strives to reveal the secret of human observation and observation through his meaning and life experiences. This shows that he is a skilled observer.

We can see the next symbolism in the meaning of the names: Umid, Aziz, Maqsud. The name “Hope” means a child who is desired, expected or hoped to live. The main character, Umid, is also a “young, hopeful and inquisitive researcher”, a trusted, supported mountain of his bear and sister; the student in the heart of the teacher, who hopes for the future.

The dictionary meaning of the name “Aziz” is “precious, valuable, blessed, respected”. Aziz, the hero of the play, is a valuable person for his family and friends in his homeland, but he does not need such attention. He feels happier in foreign countries, among people he does not know, and tries to avoid the fate of being “observed”.

Maqsud - (“desired, desired, hoped-for child”) the only and only child of the Master, the successor of his generation. This is probably the reason why the teacher named his child “Maqsud”. The author chose the names skillfully. Maqsud is the only child who continues the Master's generation, while Umid is his student who continues his work and experiences. Umid's confident view of the future is expressed in the words of the teacher, “Maqsud is without my son”.

Another symbolism is the initialization of the characters that should be expressed as cognate nouns when referring to the function and kinship relationship according to the rules of linguistics - it is observed in characters such as Sister, Teacher, Secretary. Umid's mentally ill sister is a personification of persons who are “victims of jealousy and envy”. He runs away from the watching eyes in his mind. However, the more he escapes, the more he is under surveillance.

With his intellectual-philosophical observations, the teacher explores the secret of human observation and observation, tries to inspire hope with his beliefs and life experiences. Maybe deep down in his heart, he is constantly trying to become the strongest observer. According to religious information, the human race is constantly monitored from birth to death, every action and step taken is recorded by two angels in the “deed book” and finally calculated. In his work, the writer also talks about the entries in this “action book” and their impact on human life.

“There are elements in the texture of a work of art that some literary critics call “non-plot elements of the work”, while others call them “compositional devices”. In fact, such elements should be called “compositional devices”. Because they it serves to connect parts of the work, scenes, i.e. composition.

One of the most basic tools of composition is the title. The title of the work plays an organizing role in the architecture of the work of art. In many cases, it is related to the content of the work”[2.145] - plays an important role in linking together. Why did the author name the title “Kuza...”? What is the author's purpose in leaving the title “unfinished”? Does the writer mean “observer” or “observed” by this? The author is the reader through the title He chose this way to attract his attention, fill him with thoughts, reflect on his destiny and draw a conclusion.

“Domla Moysafid lowered his voice as he sank down on the blanket next to the couch and whispered to himself: - You are the trace of every soul, Lord... You are the One who creates and destroys. ...

Umud blinked and looked at the teacher”[4]. Moysafid expresses the topic covered by the title through the above words of the teacher, that is, no matter how much one claims to be an observer and who is observed, no matter how much one avoids the fate of being observed like Aziz even if, like the Sister, she falls into a state of causality, or like the Teacher, she tries her best to become the strongest and greatest observer in the corner of her mind, but that there is a Supreme Observer in the universe who is both the Creator and the Destroyer. emphasizes not to forget, that the fate of the human race is to observe and be observed. As long as a person lives, he observes the people around him and is always observed by others. The creator with such impressive thoughts about observation and observation, observation, the way of life of a person encourages the reader to think more deeply, to think more deeply. The author stands in a neutral position as an impartial observer during the work and expresses his thoughts through the characters' speech and inner experiences. It leaves the reader to draw conclusions.

In conclusion, it can be said that Khurshid Dostmuhammad, based on his creative-aesthetic direction, conducts such researches as much as possible in each of his large and small works. He tries to study and express the situation that appeared in his imagination from all sides. He enters into a spiritual dialogue with the student, which is not easy. The artist connects and analyzes the life of the characters with the mood, state, and experiences of different situations, and this aspect determines his style as a creator. The experiences of the characters are approached and analyzed from different angles, which gives the writer's works a special charm. In this respect, the short story “Kuza...”, like other works, is a precious and valuable work.

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