

THE SYMBOLISM AND ITS FEATURES IN UZBEK AND ENGLISH LITERATURE

L.Teshaboeva

Аннотация

Мақолада инглиз адабиётидаги олам ва одамга тегишли ҳодиса ва ҳолатларни изоҳлашда фойдаланиладиган символизмларнинг ўзбек адабиётида бир қадар ўзгача ифодаланиши ва тасвирланиши ёритилиб берилган.

Аннотация

В статье рассматривается интерпретация символизма вселенной и явлений, относящихся к человеку, в английской литературе и особенности употребления их в узбекской литературе.

Annotation

The article studies the interpretations of the universe and man by symbolisms in Uzbek national style, characteristic features of using them in Uzbek and English novels.

Таянч сўз ва иборалар: символизмнинг ифодаланиши, ўзбек адабиёти, инглиз адабиёти

Ключевые слова и выражения: интерпретация символизма, узбекская литература, английская литература.

Key words and expressions: interpretation of symbolisms, Uzbek literature, English literature.

Over the centuries, our country has produced great scholars, poets, and writers whose heritage has enriched the general [culture](#) of humanity. Uzbekistan's literary heritage includes valuable masterpieces, which made an outstanding contribution to nation's perfection.

The representatives of the twentieth century Uzbek literature like Fitrat, Choolpon, Qodiriy, Oybek, Shaykhzoda, and Hamid Olimjon considered Uzbek literature as the organic continuation of the eastern literature. That's why they have learnt the creative artworks of the thinkers of the east, continued their traditions according to their particular creative way.

This article delineates the ideas and opinions about symbolism and identical features of using it in Uzbek and English novels. In the research, I have attempted to express symbolism in Uzbek literature, examples and quotes on symbolism.

As well, the Uzbek writers and poets also used many symbols in their works. The poet Alisher Navoi was a great philosopher and erudite man of his time. It is difficult to understand and describe the concept of literary heritage and philosophical view of Alisher Navoiy without being aware of Sufism, which gained high prestige in the Eastern countries. The poet's works and ghazals keep allegory, symbolic words like wine, wine – server, love, soul, beloved, religious content, and express alive educational cultural value, the model of eternal beauty – as magnifying the human, as beloved man missing the beauty of Allah.

Above given the word “*wine*” (*май*) used as symbol, “*wine*” (*май*) means – true love, “*wine-server*” (*соқий*) means enlightenment. If we consider the positive characters of a man enriched when he fell in love, for what purpose the lover drink wine would be clear.

The Uzbek writers ZafarDiyor, Mirtemir, Hamid Olimjon, Shuhrat, Mirmuhsin, and Uygun also used words symbolizing nature and the symbols of national character. They expressed the spring as “bride” or “just walking child”, the hot summer as “hot tandoor cooking bread”, the autumn as “falling season” and the winter as “the treasury full of silver”. In some resources, the dreams describe the following meanings:

Water - light

Snake- wealth

Horse –the symbol of success, realization of dreams

Biking dog- being jinxed

Someone dies- long life

Money-poverty.

The researchers proved an important role of the transfer in the formation of connotative meaning of words. They suggested that transferring the meaning metaphorically makes the connotative meaning more vivid. For example, there are noun lexemes like horse, donkey, sheep, ox, dog, wolf, tiger, fox, owl, eagle, falcon, sparrow, quail, which are widely used in figurative sense: strong as a horse, stupid as an ass, devoted as a dog, silly as an ox, cunning as a cat, as eagle's claw eagle-eyed. These typical characteristics are transferred to objects metaphorically, and as a result the connotative meaning appears and the text gets more impressive sense.

Qodiriy used successfully traditional metaphors and private metaphors in his novel “Mehrobdanchayon” (“Scorpion in the Altar”). Qodiriy could give special artistic-aesthetic sense to national traditional metaphors. The author expressed the Uzbeks' perception of the universe and the man's outlook with his subtle intellect and

L.Teshaboeva – FSU, teacher of the English teaching methodics.

delicate expressions in the novel. For example, “- Say omin silly oxen!”- he said. They said “Omin, omin” “-the khan is no more, thispimp is...”. (Masalan: “-Omin de, ho’kizlar!- dedi. Ular“omin-omin” deb turdilar”, “Bu xonyo’q, budayus!...”) [1. 182.287.].

The writers use symbolisms in their works to describe various miracles, narrations and mystic mythologies. It should be noted that such approaches, influenced the literature of the Islamic Jurisprudence. This is because in the Islamic-Turkish literature, the divine status, which has not been explained and understood from the earliest times by human, has played an extremely important role.

Since the time of the nation's development, language symbols have been influenced on Uzbek art and literature. AnyUzbek writer does not refer to human as absolute matter and constant contradiction to society. In addition, the Uzbek does not approach to the universe, which can be bend to human's will. The Uzbek writer considers thatthe human being can never fully understand the concept of the universe,in spite of his high intellect and perfection, because of theethno-genetic features developed during thousands of years and Islamic background. Moreover, the Uzbek man considers impossible to reach the perfect degree,no matter how he make every effort. Themost important sign of humanity is that a manmust not obstruct others.

Many Uzbeks believe that even a thorn cannot hurta man against Allah's will, and the beliefbecomes habitual during the whole life. The certain view was reflected on the nation's philosophical thought. The same can be said about the language symbols in the system of philosophical views of the nation.

For these reasons, symbolism in the Uzbek literature and art is manifested not only in the way of rejecting the existing interpretations of the universe and man, but in the contrast,the universe and man are interpreted in its own national style. [2].

We believe that the artistic taste of humanity will continue to grow, as the work of art becomes more and more evolving.

The only difference, however, is that in the examples of Turkish-Islamic classical literature, the images of the unseen, which are difficult to explain with intelligence, will be aimed to solve the problems of the heroes, but in modern

literature the images of the unseen aim at furthering the fate of heroes, the eradication of the way they are trying. For example, in the epic poetry “Маликаи айёп” (“The Wizard Queen”), Shozargarturned his beloved woman into “apple” and kept her in his pocket, NazarEshonqul'sstory “Bakhovuddin's dog” is dogma that has become an unwavering voice in the story of bewitching man.

In the epic “Alpomish”, when Alpomish was trampled to the rocks, Rajabhadja's soul saved him from captivity, while in the novel “The Trial”(Ф. Кафка. “Jarayon”) Joseph K. when going to work, from the court to the court, unwittingly appears at the synagogue. In folklore or classical literature, mystical images serve to alleviate the situation of the hero, and in modern literature, mystical images serve to complicate their fate.

Where there is a picture of the mystical situations, there is a sharp divide between the man who always believes in the Creator, who trusts in God, and who gives all his will, and the person who strives to attain the consequences of each step in the Judgment Day in modern literature. [3]

In western literature, especially since the days of enlightenment, it has been established that all the phenomena of the universe and man can be explained by the human mind and that man's thinking can solve all kinds of problems. D.Depoe “Robinson Crusoe”, J. Swift's “Adventures of Gulliver”. Many works of Russo, such as “Emil or Troubles”, “New Eloise,” reflect the ability of a man to overcome all the facing difficulties. Particular attention was paid to the image of the development of literature in the stages of romanticism, critical realism and realism.

Many writers believed that the mind would save from evil any society, and these beliefs were reflected on their literary works.

The study delineates connection between linguistic image of the universe and symbolic categories of empirical cognition and describes the language symbols as an indicator of the ethno-cultural association potential of a single language in different countries.The study shows that symbolization in a language affects the role of the national-cultural-cognitive association in the formation of a unified concept and image of the world language.

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(Reader: H.Juraboyev – doctor of philology)