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Symbolic And Figurative Images Used In The Novel “Chinar”

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ABSTRACT

The article analyzes the specificity of the style of Askad Mukhtor, the role of symbolic images in the composition of the work in the novel "Chinar".

KEYWORDS

Style, novel, symbol, metaphor, skill, image, maple, narration, story

INTRODUCTION

In the history of literature symbolic and metaphorical use of the image of the legal tradition. Several works of Askad Mukhtor, one of the brightest representatives of the literature of the XX century, including the novel "Chinar" have a special place due to their

compositional structure, the diversity of images.

The important socio-spiritual issues are expressed through a unique compositional method with the participation of various symbolic and figurative images in it.

MAIN PART

The role of symbols and metaphors in the science of literature is unique, they serve as a vivid expression of the ideas put forward by the author. It is difficult to explain the essence of the metaphor clearly. A metaphor is the art of depicting invisible, abstract or mysterious truths through symbols and emblems. That is why the famous scientist I.Kant described the metaphor as a product of "creative imagination"[1]. The symbol is a symbol; one of the types of figurative is a type of figurative word or phrase, which acquires a portable meaning only conditionally and within the same text[2].

In the novel, AchilBuva is an image with a great ideological and artistic generalization. The writer likens it to a giant maple tree. The maple tree is a symbol of the people, of eternity. The image of AchilBuva embodies the qualities of the Uzbek people. His life is a history of great struggle. When that day came, he took up arms to defend the Motherland, fought against locusts, and became a blacksmith.

AchilBuva was passionate at every step for his country, his people and the people in it . The descendants of AchilBuva are spread all over the country like strong maple roots . All of them operate in one of the necessary spheres of social life, take a worthy place in life. Each generation reveals a unique aspect of the character of the people.

To a certain extent, a portrait of the Uzbek people is embodied in the image of the descendants of AchilBuva. The symbolic nature of the images, which is partially overlooked in the author's other works, is especially exaggerated in this work. Recall the first image in the novel:

"It's not a cloud, it's a maple tree," he said. By the way, both the mountain and the village are named after him: Chinartag', Chinor village ... It is already over a thousand years old ... Its nineteen-armed hollow body with its thousands of layers seems to confirm the eternity of life. Grandpa Achil always sees him as young ... He was the same when Grandpa Achil was young, and then the same analogy came to his mind ... "[3].

Looking at the maple tree, Grandpa Achil remembers his whole life. He was so proud in his grandfather's youth that his body was white and pure. Looking at the maple tree, Achil feels the infinity and eternity of his grandfather's life, has a long conversation with the plane tree. "Finally, his beard trembles a little in his chest, and he cries silently, without tears ..."[4].

So, the maple - Achil buva, Achil buva - as a maple, connects events around him like a chain.

We see the symbolic nature of the images not only in the image of Achil Buva, but also in the composition of the work. Legends serve to enhance the aesthetic effect of the ideological content expressed in each story, giving it a symbolic romantic color.

For example, showing the existing sense of fear in human nature, the tragic depiction of the life of Akbarali, the grandson of Achil Buva, through the image of a tortoise, shows how tragic the instantaneous weakness of the human will can be in his life. He will instantly fall victim to inappropriate behavior, or rather, fear. In the science of psychology, fear is defined from a scientific point of view as "a psycho-psychological process in which fear arises on the basis of instantaneous danger". The truth is that a person who falls into the trap

of fear cannot immediately get out of his trap. The first fear leads to the second fear. According to the epigraph of the story, fear is a characteristic of rabbits, but this process is also characteristic of humans. The author describes the situation of Akbarali, who was confused and confused in a dangerous situation: "... Someone was not afraid: he was afraid, he was afraid for a moment. One moment ... one moment. He decided. He wanted to go back, but he didn't. Box ... heavy cement box ... Didn't come back. He was scared. A moment of fear ... now to escape! We must escape! "

It was this moment of fear, this moment of hesitation that killed Akbarali. He could not bear the pangs of conscience for his cowardice and killed himself.

Among the various district legends given in the play, we see the legend of the tortoise. This narration is related to the story of Akbarali. The legend begins with an image of a tortoise crawling, and depicts the tortoise's earthy color, wrinkled neck, and dead eyes. But he is alive, he has a soul, he moves. He, too, was once not a tortoise, but one of the most agile, agile, and graceful creatures. (Akbarali was also a young and respected specialist in the field). But when the war began to invade his country, he took refuge in a rock for fear of death, clung to it until the end of the war, and became a deadly reptile. In this narration, the author manages to express how tragic the lives of cowardly, unwilling people can be through the image of a tortoise. Or the narration in which the image of Al-Farabi, whose master was second only to Aristotle, is connected with the story of Arif, the son of Achil's grandfather. Through this narration, Farooqi and his countrymen play an important role in revealing the essence of the idea embedded in the story. The scholar shows the borders of the

homeland to his fellow countrymen-slaves, who were taken prisoner in the property of Baluchistan, who died one after another in the longing for the homeland. The story tells about the fate of the people who were deported from the mountainous regions to the desert due to the policy of kolkhozization of the former Soviet regime, the life of Ergash, a hardworking gardener, and Arif's struggle to save the mountains. In another narration, the property of love refers to the most desolate, miraculous heart of man. The symbolic and figurative images used in this narration: mother, guardian, young man, ant are connected with the story of Komila. Kamila's loveless family in the way of her love, her renunciation of her insensitive husband Sattor, and the loss of her two children, Tolqin and Uchkun, are expressed in a highly artistic texture in it.

CONCLUSION

At the end, the symbolic and figurative images used in the narrations of Askad Mukhtor's novel "Chinar" are directly connected with the way of life of the heroes of the novel and their character.

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