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SYMBOLIC IMAGERY IN THE WORKS OF NE'MAT ARSLON

Ergasheva Khurshida

Trainee teacher, Nukus branch

of the Uzbek State University of

Physical Education and Sports

Annotation. In this article, the symbolic symbols in the works of the Uzbek writer Nemat Arslan are revealed through various analyzes. In particular, the concept of modern literature today is considered to be the pursuit of innovation, the creation of unusual methods and plots. This also leads to a different depiction of emotional experiences.

Keywords: Uzbek literature, Nemat Arslan, stories, analysis.

The emergence of the concept of modernity in Uzbek literature today is probably the result of readers' desire for innovation, and the expectation of works that are appropriate for each era. At the beginning of the 20th century, when Cholpon said, "the same... the same... the soul seeks novelty," he probably meant the desire for novelty in literature. [1].

In the era of new perspectives and new thinking, our renewed literary literature began to include stories and short stories such as Erkin Azam's "Stupka", Khurshid Dostmuhammad's "Kichqiriq", Nazar Eshonqul's "Bahouddin's Dog", Rahimjon Rahmat's "Adashvoy", Isajon Sultan's "Suvdagi ko'sa", Ulugbek Hamdam's "Bir piyola suv", as well as Ne'mar Arslon's "Kulfbuzar", "Oy jodusi", "Bir yigitning hayati o'kyning tot'ilish" [2.] "The weight and depth of meaning, the clarity and importance of the word determine the value of the work," says academician M. Qoshjonov. [3.]

A work created by the creative hand does not see the world by itself. The pain and bitter memories of thousands of people, the secrets that the world is not as we see it, that we do not know and do not understand, are hidden in a book, even in a line, in a word, the talent to truly understand a person. No matter what genre of literature the author creates, every image, every character, every detail strives to say something, to convey something to the reader. As Hegel said, "Art is thinking through images." [4.]

v In Ne'mat Arslon's work, the writer not only expresses his observations through images, but also forces the reader to think. If we look at the short story "Lockbreakers", the writer, although he does not use many details or characters, was able to express his thoughts through symbolic images. [5.]. We know that the short story genre differs from other genres in the clarity and solidity of its plot and composition, the unexpectedness and surprise of events, and the presence of symbolic elements. As is known from the name of the work, its plot and core are directly related to lockbreakers and locks. In the exposition part of the work, the author asks himself questions and encourages thinking. "For example, what kind of person is a burglar? How much does he prepare to rob a rich man's house? What is going through his psyche at this time? In fact, the fact that locks are constantly improving and thousands of new locks are being created every day is also a product of human intelligence and craftsmanship. When an inventor thinks about creating a new lock, he certainly thinks of a burglar and tries not to lose sight of him. In the process of placing complex mechanisms inside the lock, he smiles with satisfaction at the successes of his invention, saying, "Come on, open this one too." He even makes a sarcastic remark, "Poor burglar." That is why I carefully study the lives and inventions of such people. This is a necessity of life. And locks..." Locksmiths are actually intelligent people, because as mentioned above, a locksmith says: "Come on, try opening this one too," and each time he

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makes a lock with a more complex system, while "locksmiths" carefully study the mechanisms and open them. As the main character we are told about at the beginning of the work says, "In fact, his profession is connected with the inventions of scientists and inventors in the field of science and technology. In particular, he is afraid of philosophers."

The possibilities of words are very wide. Making them serve a purpose depends on the worldview and skill of the creator. Like an artist with a pen in his hand, a writer with a deep vision tries to put what he sees on paper in such a way that he can convince the reader of the story and embody the events before his eyes. In this short story, a locksmith named Tirkash is the main character. In fact, as the work says, he could have entered the house without breaking the lock, but he is interested in how the lock is made and how to open it with his own hands. At this point, the author compares the lock and the woman and creates a wonderful example of metaphor. "...there is a strange state of mind among people that is somewhat difficult to understand: in order to capture a woman who is not even a match for the male race and who is overly confident in her own incomparable charm, some people will use all their knowledge and deeds, and if they win her love, they will consider themselves the best of all men in the world. A similar situation can be observed in a rider who has reined in a wild horse that no one has been able to ride. Such a comparison made to understand Tirkash is perhaps inappropriate, but since almost childhood, he has been interested in locks all his life, subduing them, demonstrating what the human hand and mind are capable of, which has given him incomparable pleasure and has become the meaning of his life. "A person's interests and desires are endless, and Tirkash was interested in locks. All rooms are open to Tirkash, but he is surprised that a peach tree is locked. Humanity always tries to learn the secrets of the unknown, unknown to it. As the work says, this was a favorite profession for him. Perhaps that is why his family, which is called holy, also suffers from the next Skrinka lock, which has "one hundred and eighty spells." The author, describing the character's characteristics, especially highlights his interest in art.

"He looked at the paintings on the wall in a daze. Philosophers, writers... Artists: Van Gogh, P. Cezanne, the struggle for clarity and harmony of color. Post-impressionism. Including a self-portrait of Rozi Choriev. Tirkash was interested in painting, and when he was studying at the art college and later at the institute, he got to know this artist closely, and after being expelled from his studies, he lived in the artist's studio for a certain period of time." Perhaps he could have been a famous artist, but now he is a completely different person - a locksmith. "A person works hard, uses all his strength, experience, cunning and cunning, and then, when he achieves his goal, he throws it away like a broken lock." Behind this symbolism, as in all times, a person who serves as a key to people's goals is depicted, and as soon as the obstacles and locks on their paths are opened, they completely forget about their partner and the reason for their journey. The writer gives a brief description of the secret of the owner of the house, that is, "A bunch of peaches", to imprint it in the reader's imagination: Lush green long leaves, fruits that are starting to ripen, a rough trunk, branches and twigs... Its trunk is not that thick. This tree, which lives only about fifteen years - judging by the size of its trunk and the fact that its branches and shoots have not yet been covered with scab - has seen at least seven or eight springs. But the lock on its trunk was, as he himself said, "a mask." He seeks the secret, the treasure, in the peach rather than the original works of art in the house. In his imagination, he becomes a beggar:

A single gem like the eye of a nightingale

- A herd of oxen.

It is clear from the lines that wealth has blinded their eyes.

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The lock finally opened, but the treasure he was looking for was not there, he was very angry this time. The locks on the peaches killed him this time.

Behind every name in the work is a living person. It is true that if you bring a person into a book, you have to give him life. That is the most difficult part of writing. Many of our writers stumble here. In the book, “there is a hero, there is no limit to what he does. He has a name, but he does not have a personality. There is no destiny” - said Abdulla Qahhor about characters in literature. [4. Abdulla Qahhor] The characters Alqambar, his friend Adham, his grandfather Yusuf Faryodiy, and Fatima Bonu, who participated in Nemat Arslon's short story “The Life of a Young Man or the Birth of a Song”, may actually be fictional or their names have been changed. But we see that each character is a symbol of something throughout the story, they were not chosen on their own. In particular, the main character of the work is Alqambar, if we look at the meaning of this word: 1) In the works of the peoples of Turkestan (in Uzbeks - Allqambar or Qambar ota, in Turkmen and Kyrgyz - Bobo Qambar, in Tajiks - Qambar or Boboyi Qambar), a legendary figure who calls for lightning and thunder, a bakhshi and the "piri" of musicians, as well as the legendary inventor of musical instruments (for example, dutor). In Uzbek and Tajik musical folklore, many ritual songs for calling for rain (for example, "qambar bo-ziy") are associated with the name of A. In Khorezm legends, A. is the horseman of the Caliph Alinkig and the "piri" of horsemen. There are also some opinions that the ancient Turkic seasonal holiday of the peoples, "gahanbar", written by Beruni, became A. as a result of a change in pronunciation; 2) an Uzbek folk tune. A lyrical dance, close in style to the Ufar yulk. Its melodies were used as instrumental refrains in the major Khorezm yulks (Feruz, Suvoralar), epics and maqoms, as well as in the works of some Uzbek composers and composers. [6. www.kh-davron.uz. F. Karomatov —About Maqom] So, the person mentioned in the work is of historical importance, considered one of the founders of the art of music. The hero of this work is an artistic image created by the author based on a prototype. That is, the image of Alqambar is a person who existed in history. In addition, since the cell of the “Dorut-Tilovat” madrasah, where the events of the work are described in the short story, is mentioned, this place corresponds to the Kashkadarya region. According to sources, —Dorut-Tilovat (a place where the Quran is read and recited) “in the center of Shahrissabz, to the west of the Dorussiyodat complex, there is a complex consisting of ancient buildings belonging to the Timurid dynasty - the mausoleum of Shamsiddin the potter, the Gumbazi Sayyidon and the Blue Dome Mosque built on the site of the Madrasah.” [7.]

The work begins with the lines, “Have you ever looked at a tree while humming a melody, or rather, your favorite melody? Come on, try it, you will discover a very interesting situation. Mutuality! The sympathy between the human soul and the body of a tree. The branches, twigs, and leaves vibrate like the music you are singing. Even when there is no breeze blowing, a person can feel this mutuality. In fact, everything in the world vibrates: even bricks, houses, and mountains. But none of them can match the melodies that have captured the human heart like trees.” The author beautifully describes the harmony between trees and humans through music. The author, who sees the similarity between humans and a part of nature in trees, also takes the reader into this fascinating world.

The work uses an associative plot aimed at revealing the inner world of Alqambar, the emotions of the soul, and each character's inner world rather than their outer world. The author cites the events that happened to his grandfather Yusuf Fidoiy in describing the characteristics of the main character. “My son, don't forget this, the tree is not only a miracle, but also music,” he says, with admiration.

The grandfather looked at the zardoli tree casting a dark shadow from above and said: “My grandson, this creature is also getting old and no longer bearing fruit. What if we cut it down and

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plant something else in its place?" The teenager immediately replied: "Grandfather, you yourself said that this tree is blessed, a memory from your great-grandfather. Well, if that's the case, let's not cut it down. What if his teacher and his master beat you? Then you will curse the old zardoli tree, right? The teenager looked at his grandfather's tired, smiling eyes from under his thick eyebrows. He noticed that the old man was asking questions with a sense of maturity, that all these words were aimed at old age, at kindness and consequence, at not violating sacred things just for the sake of profit, and that there were many other hidden meanings. "... From this passage, the reader gets a little information about what the hero of the work is like, and most importantly, we imagine that he is a person with clear thoughts, sharp perception, and can quickly grasp a mysterious situation, and most importantly, a positive opinion is formed about him.

The language of the work becomes clear throughout the events. In a conversation in the cell with his friend Ahmadbek, Alkambar says, "When you are trying to control yourself by beating the devil, your laughter stops as soon as you look at the blue of your nails." These words have long been said and done in the vernacular as a "permissible thing to do." In another place, he says that the preacher added the name of a rich man named Boygurob to the sermon and that he said, "Boygurob, what a big heart! It may be permissible to add it to the sermon, but what an insult." "Boygurob, what a big heart," he says to himself. "Boygurob, what a big heart," this means, "Boygurob, you are a big dog. The word khutba - (Arabic - propaganda, speech) is a sermon, religious exhortation, given by a khatib (mosque imam) before Friday prayers and after Eid prayers. In the Middle Ages, the khutba had an important political significance. The worshippers were required to say the name of the ruler of the country and pray for him. From the second half of the 9th century, some rulers tried to have their names added to the name of the caliph in the khutba. The mention of the ruler's name in the sermon was considered one of the main external signs of the ruler's independence. " For this reason, he asks his friend. If this statement sounds like a bell to the ears of the king of the country, it is bad for the rich man himself. Because after the names of the prophets, only one person can be added to the sermon, and if there is one, then the king's name. Anything else is not permissible. Or we encounter unique analogies. In the conversation between Allqambar and Fatimabonu, the young man in love, saying, "Do you want the death of a helpless pigeon?", created a wonderful example of artistic depiction by likening his separation from her to the death of a pigeon.

The next events are Allkambar's falling in love with the daughter of the aforementioned Boygurob at the gate of the Boygurob, and the creation of the first melody of the beautiful "Kuchabag" form the culmination of the work. His long gaze at this gate also arouses suspicion in his friend. Under the influence of this one meeting, the hero completely forgets himself, mumbles and talks about something in his mind. This time, his friend also finds him right at the boy's gate. "My grandfather Mulla Yusuf said that our seven sons treated women with incomparable respect. We honored women as the Virgin Mary... You are the same... one day you will light up my strange hut like the sun! I would create a melody for you that is unparalleled in the world. Such a melody!" As a result of his imagination, a melody was created, so captivating that the listener feels the breath of true love.

The work ends like this: "Then he pressed his chest, the part of his chest that was pounding with the beating of his heart, tightly against the trunk of the tree. Then an incomparable miracle happened. The tremors in the tree's body merged with the beats of the human heart..." The tree mentioned at the beginning accompanied Allqambar in the end. The melody he dreamed of was created from the tremors of two souls.

The two works created by Ne'mat Arslon, "The Locksmith" and "The Life of a Young Man or the Birth of a Song," are works that can be read and should be read at any time. The fact that the

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work has many plots and is rich in symbols that make one think in the sequence of events is the author's achievement. The two works, which are steeped in enlightenment and religious views and are a bright proof of humanity, are not just narrated, they throw you a mysterious riddle, and you, interested in its solution, involuntarily enter the world of the work. Both of them embody a deep philosophical spirit. The talent of the creator in both of these works is when he was able to transform the material of life into a "disposition, a work of art - a composition. The fact that the narrative period of the work is retrospective, occurring simultaneously with the artistic time being narrated, and the full coverage of social pain in both works are evidence that this work should be read at any time. "An original work of art brings about a certain renewal and evolution in the psyche, nature, and spirituality of a person" [8].

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