

Symbolic Representation Of Life Philosophy In Stories

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Abstracts: This article analyzes the works of the talented writer of Afghan storytelling, Rahnavard Zaryab, in particular, his stories such as "Coffin maker" and "Photography Teacher". Unlike traditional Afghan writers, the author is interested in a description of the processes taking place in the human heart. He tries to express an inner psychological attitude towards reality rather than incident is a priority. A number of the author's stories are characterized by a desire to uncover such aspects of the human psyche. At the same time, the author enriches the narrative with a variety of scenes, depicting the processes taking place in the spirit of the hero. In order to broaden the story, the story was compared with the story of Uzbek writer Nazar Eshanqul's "The man who led the monkey".

Keywords and phrases: Afghan storytelling, Uzbek storytelling, art, analysis, symbol, spiritual experience, emotion, comparative.

INTRODUCTION

"The human heart is the most tender, the most sensitive, the crystal-clear. The thing that touches the heart must be more delicate, more refined, more diamond-like, more refined, and more priceless. It is said that people bitter kills bitterness. When a thorn enters the body, the thorn is removed with a sharp needle. The hardest objects are cut with diamonds (hardness of hard). Only a more elegant, artistic, clean art can touch a delicate, sensitive heart" [1, p.103]. Indeed, the art of "elegant", "profound", "pure" art can stir the soul of the soul and shake the heart like a storm. There are many types of art, and various visual aids are used to illustrate it. Specifically, the literature is a visual medium that says, "literature is the expression of the waves in our thoughts and feelings with the help of words and words, creating the same waves in others" [2, p.13]. Literature has done a number of studies on the issue of describing the human psyche, and a number of ideas have been raised. In particular, literary critic T.Juraev pays special attention to these aspects, in his view: "... the flow of consciousness is the activity of the human brain, that is, the process of thought, the movement of the human mind in different mental states, its relation to external and internal influences, in other words, the brain is smooth and uneven, inextricable and detached, conscious and unconscious (instinctive, habitual). or a psychological phenomenon of intense, shaped or unshaped flow" [3, p.17]. In the case of Professor M.Kolbekov's study we find the following points: "But we must emphasize that the "flow of consciousness" in fiction is not just a term, a specific creative method, or a method of description. Its genesis, its way of thinking, its psychological analysis, is based on the concepts that are understood and not understood, meaningful and meaningless, conscious and unconscious. The principles of reflection, expression and observation of the inner world of the person, the direct observation and grief in describing its mental state, the living with its perceptions, the perceived and unexplained movement or flow of the human mind" [4, p.369]. Literary scholar J. Eshanqulov expresses the emotions and feelings in the human spirit as follows.:

"The human psyche is a vast universe in which emotions and emotions manifest themselves in two ways: the first is a sense, with a certain logic, with a firm conclusion and orientation towards the outside world. This feeling expresses a person's attitude toward society, people, the environment, and the views they have about it; consciousness synthesizes all of this, that is, the mind is directly involved. Secondly, the subconscious is the perception that is not flowing into the mind, but always present in the human psyche, constantly interacting with the outside world. These feelings form the basis of human behavior and mentality" [5, p.43]. The main findings and results Thus, when literature is expressed through words, the artist must "stir" the soul and spirit through the words "elegant", "profane", "pure" in his/her work. In the present literary process, such authors are able to reach the hearts and souls of people with their works. In particular, the works of one of the most active writers of modern Afghan literature, Rahnavard Zaryab, also focuses on the spiritual world of the human being, and the state of the heroes he creates stirs up emotions in the human heart. The writer has worked in the story genre such as "Scary dream" [6], "Screaming" [7], "Magic City" [8], "Photography Teacher" [9], "Without flower and Beast" [10], "Coffin maker" [11], "Funeral" [12], "The wall" [13], "Our village" [14]. In most of his stories, the writer describes the hero's mental state and his own experiences.

In particular, the author's narrative called "تابوت ساز" [Täbutsäz] – The coffin maker captures the unforgettable expression of past memories in the spirit of the hero. He fancifully responds to past troubles as a profession. The rich brother had once mocked him as a "coffin-maker," but the brothers had argument and the bond was broken. The coffin maker made a coffin for his brother's death, but he did not attend the funeral himself. The coffin maker's wife went to the deceased's funeral and was surprised to find that the coffin was narrow, and when the coffin was lifted, the coffin was broken. Upon hearing this story, the coffin maker reassured himself that she had not forgiven her brother, but had cursed him. The writer describes how the coffin maker is so cruel in his song. He sings this song while making a coffin:

ما تابوت ساز هستم
ما تابوت ساز هستم
به تو دم ساز هستم

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کجا رفتی گل من؟
 تو بردی این دل من
 تو بردی این دل من
 اگر رفتی به راهت
 خدا پشت و پناهت
 خدا پشت و پناهت
 ده دنیا سوز و درد است
 به آخر گور سرد است
 اگر بسیار گردی
 به آخر خوار گردی
 به آخر خوار گردی
 به خواب ناز گردی
 به پیشم باز گردی
 به پیشم باز گردی
 مه تابوت ساز هستم...

[Mä täbutsäz hastam
 Mä täbutsäz hastam
 Be to säz hastam
 Kojä rafti gol-e man?
 To bordi in del-e man
 Agar rafti be rāhat
 Xodā pošt-u panāht
 Dah donyā suz-u dard ast
 Agar besyār gardi
 Be äxer xār gardi
 Be äxer xār gardi
 Be xāb nāz gardi
 Be pişam bāz gardi
 Be pişam bāz gardi
 Mä täbutsäz hastam]

"I am a coffin maker,
 I am a coffin maker.
 I am your friend,
 Where have you gone my folower?
 You broke my heart,
 You broke my heart.
 If you are enjoying it,
 May Allah protect you.
 May Allah protect you,
 The world is full of pain.
 The end is a cold grave,
 If there is a flange.
 In the end you will be poor and back,
 In the end you will be poor and back.
 You go back to sleep,
 You will come back to me again.
 You will come back to me again,
 I am a coffin maker..." [15, p.215-216].

Шунигдек, иждокорнинг "معلم رسم" [Mo'allem-e rasm] "Сураткаш муаллим" ҳикояси қаҳрамони эса руҳий исқанжалар фонида акс эттирилади. The protagonist of the story is a pessimistic photography teacher, and he captures the hearts of readers around him with unimaginable, mysterious thoughts. His paintings depict the contradictions in life in black and white. The struggle between life and death is elevated to the epigraph in the

story, and it is more clearly reflected in the storyline. The epigraph "Life is our debt from death" is the epitome of the whole work. The teacher first draws a picture of a human hand on a blackboard and a worn out picture on a blackboard, and students draw only one month. The teacher just stared up at the sky and thought of some strange things that he couldn't think of. In the story, the teacher's mental state is determined by his views and strange thoughts. The story thus unfolds slowly and pupils are bored of drawing. My teacher is asked to draw a different picture. The teacher then goes to the blackboard and draws a sketch of a skeleton and a bunch of flowers on a skeleton's fingers. This picture, which amazes pupils, raises questions for them.:

معلم گفت:

- نام این تصویر را مرگ بگذارید.

کسی از میان بچه ها پرسید؟

- آن دسته گل را چرا گرفته؟

معلم، به دسته گل، که برگهای ریزه ریزه داشت،

خیره شد و زمزمه کرد:

- این گل، زنده گی است.

چیزی نفهمیدیم. گنج کاو شدیم:

زندهگی در دست مرگ است.

معلم، به تصویر خیره شد و شمرده شمرده گفت:

- ها، زندهگی... زندهگی در دست مرگ است.

اصلاً از خود مرگ است، آن را از ما پس می گیرد.

دیگر چیزی نگفت. باز هم، نزدیک پنجره رفت و

به تماشای اسمان صاف پرداخت. ما رسم را آغاز کردیم.

[Mo'allem goft:

- Nām-e in tasvir-rā marg begozārid.

Kasi az miyon-e bachchehā porsid?

- Ān daste-ye gol cherā gerefte?

- Mo'allem, be daste-ye gol, ke barghāye rize rize dāšt, xire şod va zamzame kard:

- In gol zendegi ast.

Çizi nafahmidim. Kanjkov şodim:

Zendegi dar dast-e marg ast.

Mo'allem be tasvir şod va şomorde şomorde goft:

- Hā, zendegi ... zendegi dar dast-e marg ast.

Aslant az xod-e marg ast, ān-rā az mā pas migirad.

Digar çizi nagoft. Bāz ham, nazdik-e panjare

raft va be tamāşā-ye āsemon-e sāf pardāxt.

Mā rasm-rā āg'āz kardim.]

"The teacher said so:

- Name the picture with "Death".

One of the students asked a question:

- "Why did he hold a bouquet of flowers?"

The teacher whispered slowly to a skeleton which was holding the bouquet of flowers:

- This flower is Life.

We didn't understand anything and asked again:

- Is Life in the hands of death?

The teacher looked at the picture and answered it earnestly:

- Yes, Life ... life is in the hands of death. In fact, death itself takes away life.

He said nothing more and went back to the fence and began to look at the clear sky. We started drawing" [16, p. 107].

Apparently, the story of the hero in the story shows the mood through dialogues. The writer effectively used dialogues to stimulate the hero's mood. This image also gives a broader interpretation of the meaning of the epigraph. This interpretation is further enhanced by the pupil-child dream in the story. This picture, which draws the reader into a spiritual dilemma, comes alive in the dream. The writer tells the story of a nightmare:

شب آن روز، خواب ترس ناکی دیدم: کوچه پیچ در پیچ و تنگی بود. در دوسویش دیوارهای بلند، قد افراشته بودند. معلم رسم مان، در میان کوچه ایستاده بود و دسته گلی در دست داشت که گل برگ های ریزه ریزه داشت. آسمان را مینگریست.

ناگهان، همان تصویر روی تخته صنفما، همان اسکلیت، از خم کوچه نمایان شد و به سوی معلم رفت. همان طور استخوانی بود و هیچ گوشت و پوست نداشت. همان طور، دندانهایش از هم باز شده بودند- انگار میخندید. دیگر، اسکلیت دست گلی در دست نداشت. اسکلیت، سوی معلم ما رفت و با آواز خشکی خندید. معلم که او را دید، سخت ترسید اسکلیت، باز هم به او نزدیک تر شد و گفت:

- بده، زندهگی را به من بده!

دانه های عرق، در پیشانی معلم می درخشیدند. نگاهی به دسته گل انداخت و به سینه فشردش. بعد، پس رفت. اسکلیت هم به او نزدیک تر شد و گفت:

- گل را بده. زنده گی ات را بده... من خودم آن را به تو دادهام!

[Şab-e än ruz, xäb-e tarsnäki didam: kuçe-ye piç dar piç va tangi bud. Dar do suyaş divärhä-ye boland, qad afräšte budand. Mo'allem rasm-e-män, dar miyon-e kuche istäde bud va daste-ye goli dar dast dāşt ke gol-e barghä-ye rize rize dāşt. Äsemän-rä minegarist.

Nägehän, hamän tasvir ru-ye taxte-ye senf-e-mä, hamän eskelet, az xam-e kuche namäyän şod va be su-ye mo'allem raft. Hamän tour, dandänhayaş az ham bāz şode budand-angär mixandid. Digar, esklit dast-e goli dar dast nadāşt. Eskelet, su-ye mo'allem-e mä raft va bā ävāz-e xoşki xandid. Mo'allem ke u-rä did, saxt-e tarsid-e eskelet, bāz ham be u nazdiktar şod va goft:

- Bedä, zendegi-eä be man bedeh!

- Dänehä-ye arq, dar pişäni-ye mo'allem midaraxşidand. Negähi be daste-ye gol andäxt va be sine feşordaş.

Bad, pas pas raft. Eskelet ham be u nazdiktar şod va goft:

Gol-rä bedeh. Zendeğiät-rä bedeh...man xodam än-rä be to dādeham!]

"I had a terrible dream that night: a rough and dark street. Both sides of the street were surrounded by high

walls. In the middle of the street the teacher was staring up at the sky with a bundle of flowers in his hand. Suddenly the skeleton on the blackboard appeared in the middle of the street and started walking towards the master. The skeleton was composed only of bones. The skull's mouth opened wide and laughed, but the skeleton had no flowers. He walked over to the Master and laughed aloud. When the teacher saw him, he was frightened. The skeleton was approaching our teacher, and it said so:

- "Give it to me, Give the life to me.!"

Sweat glittered on the teacher's forehead. She looked at a bouquet of flowers and placed the flower in his bosom. He started to walk slowly. Skeleton also approached the teacher and said:

- "Give me the rose, give me your life ... I gave it to you!" [17, p. 108]

In this dream story, the struggle between life and death is revealed through symbolic means. Flower is a symbol of life and living. The skeleton is the expression of death, the cessation of the vital activity of the organism, the termination of the life of the living organism. The writer like a photographer does not directly state the death. He illustrates it through the reader-child's dream with symbolic means. The writer reveals the culmination of the hero's mental state. In this case, the stories of the Uzbek writer N. Eshanqul's story comes to mind. Because, in the Uzbek storytelling, N.Eshanqul embodies the inner world of heroes, who, like the heroes of Zaryab, tend to be depressed, pessimistic, deeply illusory, deeply embedded in the philosophy of life. Even in the writings of both writers, the subject matter, the essence, and the professional characters resemble each other. In particular, "Photography Teacher" by Rahnavard Zaryab reminds us "The man who led the monkey" by Nazar Eshanqul. The image of R. Zaryab's pessimistic, thoughtful protagonist is also closely related to this story:

"It was the first time I had ever seen him in an old chair with deep thought in front of his house. He was like a statue of cruel goddesses whose eyebrows were shaved, bearded, wrinkled and ugly faces depicted in the history books, and the man's eyes were drawn back to his unpleasant sensation" [18, p. 120].

Both artists work in the same style, symbolizing life, life - death through symbols. The stories are similar to those of a depressed mood. R. Zaryab depicts the contradictions between life and death through a skeleton and a bouquet of flowers, while N. Eshanqul represents monkey and old man:

"I was just one morning in the picture; like the forest in the first picture. Only in this picture could a monkey lead a desperate, sorrowful, sad face, with a gloomy old man on his face." [19, p. 131]. N. Eshanqul even raised the name of the photo with the symbol of death and life to the subject of the story. The heroes of both writers' stories die at the end of the story, a process that is expressed in the story through pictures, the mental state of the characters, their inner experiences and thoughts.

CONCLUSION

If you look closely at the writings of both writers, they are not only the essence of their stories, but also the proximity of themes. Stories such as "The coffin", "Dead Season", "Journey to the Kingdom of Darkness", "Night Fences" by

N.Eshanqul resemble "The coffin maker", "Funeral", "Dead bird", "Night glove" by R.Zaryab. The characters' behavior, condition, and similarity in both the interior and the exterior reflect the intimacy of both writers. Moreover, such similarities give a greater understanding of the character of the heroes. Indeed, as Y. Solijonov noted, "The use of psychological symbols does not affect the artistic device - the plot and composition of the work and the structure of its images. As the writer addresses conditional and symbolic images, they are intended to serve as a full representation of the themes and issues of their choice, conflict and character. It gives the author the opportunity to engage in a broad, figurative way of communicating his ideas and creative intentions to the reader. Conditional symbols are particularly useful in expressing interpersonal conflicts and create a lighter environment for the reader to understand"[20, p.191]. These symbolic symbols enriched R. Zaryab's work and aroused great interest among readers. As we have already mentioned, the works of the writer and his stories have played an important role in Afghan literature. In particular, at the stage of development and development of Afghan storytelling, Zaryab's works are distinguished by their new forms and essences, and the human and life realities are expressed in unique artistic ways.

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