



ABOUT THE ARTICAL INTERPRETATION OF THE IMAGE "DESERT" IN THE LITERATURE

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ABSTRACT

This article discusses the notion symbolism which is very popular in today's literary processes. The article provides a comparative analysis of Alisher Navai's poem "Laili and Majnun", Paulo Coelo's novel "Chemist", Antoin De Saint-Exupery's philosophical fairytale "The little Prince". In the article, a special role of the symbol in literary science is expressed as much as possible in the examples above.

KEYWORDS: literature, Uzbek literature, poetry, an object "stone".

INTRODUCTION

In the present literary process great strides have been made in the field of prose. The polyphonic type of prose is especially common in world literature. In polyphonic works, almost all images are used figuratively, and in such works the symbols reveal the philosophical essence of the work. Today we have chosen the symbol of the "desert", which is one of such symbols. The concept of the desert has been chosen as a metaphor and has a great deal of meaning, both in Eastern and Western literature.

One of the most famous figures in Western literature, Paulo Coelho's novel *The Alchemist* [1], published in 120 countries, also used the concept of the desert as the leading symbol. The only obstacle in the way of Santiago, who set out in search of his treasure, is the desert. In this case, as mentioned above, all the images, as well as the treasure, have their own symbolic meaning. Treasure is identity. The desert is like a man's hard work and patience in finding his identity. According to the author, there are many defeats in the desert. But the winners are the ones who are in tune with the Heart of the Universe. That is, he realizes being as he realizes himself. Those who are defeated in the desert are those who are afraid of their dreams, their goals, and most importantly, they are afraid of themselves and they are defeated. To be in harmony with the heart of the universe is to win the struggle with the inner self by understanding one's heart and uniting one's language and language.

If we translate these views into Eastern philosophy, the terms "perfection" and "perfect man" come to mind. This can be found, first of all, in Alisher Navoi's *Hamsa*. [2] The image of the desert is also important in the epic "Layli and Majnun", which

is part of this work. [3] In *The Alchemist*, the desert is a symbol of patience and struggle because it is a place of trials and tribulations, while in *Layla and Majnun*, it is a symbol of vision and vision. In a sense, in this epic, too, the desert is a place of struggle. Because Majnun's struggle for Layla, her sufferings, and finally her husband's grief were reflected in this desert.

MATERIALS AND METHODS

It should be noted that Navoi divides the ways of attaining the Truth into two types: the tax-payer is the image of the Truth by innate love, and the tax-payer is the tax-lover. Hazrat Navoi calls Majnun a tax collector. Now the question arises as to whether the above-mentioned perfect human qualities belong to Farhod. Yes, the status of a perfect human being is given to Farhad, but he attains the Truth, that is, perfection, by killing his vices by various means. And a madman is born with innate love. He was born clean and free from all vices. Now, if we take a deeper look at the essence, Majnun will reach his love, his guardian, in the desert. Why did Navoi choose Diydor as a desert? Why did the bird fly and the coca grow in the desert? Because not everyone can reach true love. Because the desert is free of flaws. There is thirst, but no water. Because it is not necessary to clean the place with water. We usually wash the stains with water. But the desert is so clean that there is no need to clean it with water. It is used in the same sense in the play, which is why Majnun was born in the desert.

In some of Navoi's poems we find the use of the image of the desert in the following way:

Those who want us, want us in the desert,
Want a valley fan with a desert hijra. [4]



In this verse, the poet describes the desert as a place of trouble and exile. And when a person is sad and longs for loneliness, this opportunity can only be in the desert, and it is he who escapes from the worries of the world and settles in the desert, the abode of true lovers. If we look at the next byte, Vomiq-u Farhod-u Majnunlardek ul vadi ara, If so, come and ask me in the meantime.

After all, love is a pearl, a dazzling light. Love cleanses the heart of those who grieve. That's why animals that don't make friends with humans can't rest in the desert without it. [5] However, the barrier between Majnun and Layla's pilgrimage is the desert. So, the pain of finding true love is again and again in the desert. The suffering that Sahra inflicted on Majnun in his purity also purified his soul through the patience he taught him. Chin fell in love. Santiago in *The Alchemist* also overcame the sufferings of the desert, and at the same time understood the desert.

In Antoine de Saint-Exupery's *The Little Prince*, one of the works in which the image of the desert took part and acquired a special meaning, this image is also of great importance. [6] It says, "The most beautiful and sad place in the world is the desert." Why beautiful and sad? Because you can't see the most beautiful things in the world. There are times when you have no choice but to surrender in the face of blows. And in the depths of the desert lie broken wills and torments. He is a man of courage. That's why he's always sad and depressed. The little prince's stubborn body is also brutally but quietly embraced by the sand dunes.

RESULTS AND DISCUSSION

Oriental literature also contains works on the desert from different perspectives. For example, in Chingiz Aitmatov's novel "Asrga tatigulik kun" [7], Naiman's mother's suffering as a child, Dilbandi's grief on the way to her homeland, and Jolomon's loss of consciousness take place in the desert. . Boisi ne? Because the desert is a deserted place. The desert is a struggle. A person who loses a fight loses his identity. But Naiman's mother's patience is broader than the desert.

Chingiz Aitmatov, who uses the concept of desert in two different senses, describes a very impressive landscape.

In the art of self-awareness, the image of the desert is evaluated in two different ways. The first is that in the desert, as mentioned above, a weak-willed person loses his identity. Second, the human soul is purified. In religious beliefs, the second theory is seen as a means of expressing one's identity. According to the Bible, after Jesus became a prophet, he encouraged his people to believe in their Creator. But the people don't believe that he is a prophet. As a result, they were condemned to live in the wilderness for the rest of their lives in the wrath of God. [8] Because living in the desert is like the torment of

hell. In thirst and heat, in a desert where cocaine is not forgotten, man suffers both mentally and physically. He begins to investigate the "actions" that led to this situation. When left unmanaged, they can be left astray and lose the right path. The desert has been chosen as a place of hardship and trial, given its ability to provide solitude.

In the eighteenth century, for example, another concept emerged in Western literature that did not stray from the religious views of the desert. According to him, the desert is not described as a place where sins are washed away by examination, but as a place free from sins. Because there are no sinners in the wilderness.

CONCLUSION

There is another view in our sacred religion, according to which endless thought and knowledge are as vast as the desert. [9] The deeper one delves into science, like a traveler in the desert, the more one is convinced that its end cannot be seen with the naked eye. It keeps a lot of secrets in the desert. So it is with science: it is very simple and complex, but it is mysterious and complex.

Usually the desert, steppe - a symbol of infertility. But Christianity is the place where prophets talk to God in Christianity and Judaism. Both religions are considered to be born in the desert. It is in the desert that Jesus is said to have been tempted by Satan. [10]

In short, no matter what source we rely on, the desert will continue to live in art as a symbol that teaches us not to be afraid of hardship, to be patient, not to give up faith, and to purify the conscience and soul.

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