



AN ARTISTIC CONDITIONAL SYMBOL IN THE STORY OF ASKAD MUHTAR "CHODIRXAYOL"

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ANNOTATION

The article addresses the work of one of the major representatives of Uzbek literature of the 20th century, the writer Askad Muhtar. Writer's skill in storytelling was considered on the example of the work "Chodirxayol". Created at the last stage of the creative activity of the writer, an absolutely unexpected artistic image in the "Chodirxayol" was revealed on the basis of analyzes that artistic reality acquires a symbolic essence.

KEYWORDS: "Chodirxayol", Uzbek literature, writer, prose, genre, story, conditionality, symbol, shura period, eroti, image of spirituality, interpretation, irony, idea, artistry, criterion, analysis, image.

DISCUSSION

The story of Askad Muhtar "Chodirxayol" was a great literary phenomenon not only in the work of Askad Muhtar, but also in Uzbek storytelling in general, it demonstrated radical qualitative changes in Uzbek storytelling. What does the word "Chodirxayol" mean? First of all, let's clarify this question. This word is explained in the "Explanatory Dictionary of the Uzbek language" as follows: "Chodirxayol old. Uzbek traditional type of puppet theater: all parts (members) of the puppet are connected with threads, connected to a bench and move the doll by pulling the puppet threads behind the tent (curtain)". [Uzbek language. Explanatory Dictionary, 2008: 503] why did Askad Muhtar put the word "Chodirxayol" in the title of the story? If you get acquainted with the story, then in the artistic text the word "Chodirxayol" is not emphasized much. This word is met in the exposition of the story. But this does not mean that a random, surfing name is chosen for the story. For this, naturally, it is necessary to conduct an artistic-aesthetic analysis of the story. To the story "Chodirxayol" X. Dustmuhammad, S. Komilova, S. Matyoqubov and more scientists, gave a positive assessment to the researchers. Including, X. Dustmuhammad wrote that the story "Chodirxayol" was a novelty in our literature with its undermeans. [Dustmuhammadov X. 1995: 29]

"Chodirxayol" is like a separate mainland in the narrative of the Askad Muhtar. Because the writer gives deep meaning to artistic-conditional symbols in the story. It tells the story, but is limited to giving

artistic symbolic signs to the reality at the time of the event. When the Askad Muhtar storytelling is waved before our eyes in the form of a holistic system, one can feel that the author tossed a pen without deviation from the realistic creative method. But one of the last stories of the Askad Muhtar relies on artistic conditional symbols in the "Chodirxayol". "Chodirxayol" really attracts the reader with his deep artistry. It encourages him to think deeply, to think deeply about the true reality of the time of the event, the tragedy of truly social, spiritual problems. In the story, the people of the era of shura, who are deprived of thinking, are cynical. Most likely, we are putting the narrative fiction into a narrow mold by defining the social structure. Therefore, if we get rid of all kinds of regiments and look at the story with a thoughtful glance, the writer in general derides "over the people who can not think independently" in the history of mankind. Of these, even a rat refers to an artistic symbolism to the idea that he is smarter. But these thoughts are not openly expressed in the story. An important artistic and philosophical idea, which the writer wanted to say in the "tent dream", is understood by the means of the tag.

Seven workers in the story do not even have a name. They are simply the first, second, third... It is said that the seventh is only. In general, the story has a very deep symbolic meaning of reality, nameless heroes, the leader Hokim Turaevich, a one-way phone, each of the images of the rats. The story begins with this exposition: "there is always a tumultuous mound here. In the place where the hill was carved, a steep wall, a shovel-it was spilled from



a hoe, salty pressed shoulders, a sparrow tattoo, a casket lily. This noise is heard all over the place at times, as if fifteen to twenty years away. The hill is carved, a large hollow is formed, a hollow, a little light with two bulbs burning on top of the tray of honor. The work here, despite the whims of nature, snow - it's frost, it's flood-it's cold, it's cold, it's hot, the road to the gorge where the soil is poured, the path is fine, from there the bark of the hill looks flabby, the surface of which is rotting in the shank grasshoppers." [Asqad Mukhtar, 2015: 164-165.] We read the exposition part of the story you think that the heroes of hamono Askad Mukhtar's "Жанжалкаш", "Куртак" stories evolved, and forty years later they became a dumb man. After all, we pay attention to the behavior of the heroes of the story: "one of the most working is inside, carving the soil from the back wall with text. He is a medium-sized, energetic man from the larynx, from every tattoo a beautiful palf-lilac spills on the ground, his eyes appear dimly even in dimples from the thimble. The second is throwing the soil into the lily-of-the-valley with a waist. As the light falls from behind, the meow of the cornflower seems to be lipillae as the shadow of the tent-tree doll, and the person who went near noticed the grass of the ardent intensities of work in the spruce" [Askad Mukhtar, 2015: 165.] To come to such a conclusion, Askad Mukhtar went through the Soviet era system with his heroes, stepping on 40-50-th year until independence, surpassing many passions. Now his hard-working, incredibly tired heroes have become tongue-in-cheek. But they are still in black labor. It can be seen in the life and work activities of seven heroes in the "Жанжалкаш", "Куртак". The seven workers tirelessly plow the Earth, two of them take out the soil from the silt and form Hills. They will understand each other no gestures. Because they are engaged in this labor for a lifetime. Seven the labor of the earthenware will also remind the subconscious "Sizif afsona". Here's how the seven heroes are described in the story: "they are seven in themselves, two in one, that is, the third and the fourth in the lily. These are very similar to each other, whether the brothers are: as they pour both the faces from the Spruce, and the fluffy furrows. They understand each other from an eye view. The soil is poured into the place where the mociday went and cut the road. The fifth is in the light, next to the old writing desk at the entrance... yes, by the way, do not stop, let's say better this sixth. Because it is... The fifth is in the hoe. It is also distinguished from others by this, it scrapes the ground of the carved cave, and the stone that rolled from the soil-it cleanses from the incisions. Even if he himself is old, still energetic, frowning is reconciling. Now let's come to the golden mean. He, as we have said, next to the old writing desk (there is also a dust-soaked phone case on the desk) is solidified on the board. It is not known what

kind of eye it is, because it wears glasses. This is what appears to be a lop on the mirror face. But he does not differ from others only in this. The difference is that at first, as we have already said, it hardens next to the table, as if tied to it. Then it will not work. Once upon a time, in his youth, he founded this "honor board", which decorated him with pictures of all eyes, and the facade of the cave with a slogan. Now he is using his brain to keep track of the effects of these and not move.

The seventh man, with a hoe in his hand, then arrived. Its height is neither low nor high. Itself is round as if he was born hugging with a hoe. It appeared suddenly as if it had come out from the back of the hill and rolled down." [Asqad Mukhtar, 2015: 165-166.] The hero of the sixth number of the story recalls such heroes of the story as Rustam ("Куртак"), Fariha ("Жанжалкаш"), Nazmi ("Ҳаётга чақирик"), Mehri Zokirovna ("Қанот жуфт бўлади") of the Askad Muhtar. Indeed, in the first storytelling phase of the Askad Muhtar, a series of images were created, such as the steward, the head of section, the factory workers and the head, the author, half a century later, the author treats them with a critical spirit, a bitter irony. In the story, the author's bitter cynical attitude to the heroes is noticeable. But the heroes themselves do not understand, they are not active. True, they are physically active, in a tireless movement. That is, six of them are incessant, unstoppable plow land. The goldsmith manages them. His eyes are also numb. Because, as the author ironically put it, there is always a pattern in his eyes. His inconspicuous eyes are not visible. He waits for the command day and night in front of the one-hand phone. If the Hokim Turaevich says where to roast, six workers will roast that land. Why should you chase? Is this the end of the hives? Ends with what is the last? About this, not one of the heroes of the story even thinks. Even the sixth who ruled them was from the happiness of thinking. This mindlessness, this brainlessness reminds the state of the USSR of the near past. On the example of Hokim Turaevich stood from the center and embodied the personality of the managing colonialist, invisible, commander-in-chief. Landowners are the symbols of the colonial people. Look at the misfortune that the earthenwomen will roast the earth, and the earth will remain under them. Even under the sixth Earth, he does not miss his political-ideological vigilance. Here's what's called in the story about it: "You're getting stuck in the way of soil – that's the third and fourth of the floor talk started! But in the conditions of dying to provide the sixth job from an ideological point of view, the excessive object would listen quietly." [Asqad Mukhtar, 2015: 170.] The earthlings are a symbolic embodiment of the thoughtless people who, during the time of the former union, fell into the mood of the



arable, the state of the arable, do not want to use their brains. After all, if we pay attention to the dialogue of heroes: "yes, they are thinking, – continued sixth. They said, "We thought to save the caves. But since it is dangerous for us to say digs from the outside, there is a complete suppression of a hill somewhere. Therefore, the task is such:"be careful and act independently, depending on the circumstances yourself." After receiving the assignment, everyone took a free, deep breath and calmed down. Just as they got rid of the passion of the black earth, with a miracle, and suddenly, as they came out into the light, they sat down."[Asqad Mukhtar, 2015: 171.] Seven in the depths of the black earth, too, throws blankets into the shadow of the Hokim Turaevich, thanking and applauding with each other the leader, that is, the "great". They do not even think about saving their lives. Just expect a command from a top, one-way phone. Taking command, along a line, performance is absorbed into their blood. For their lives and destinies, too, the "Big" should be a headache. We see a deep meaning in the so-called "Chodirxayol" of the subconscious story. If the seven is a symbolic sign to people who have become dolls, then the doll is a symbol of a centralized colonial government. The phone is also one-sided. That is, it is intended only for issuing orders. People's grief cannot be heard at all. These emblems are symbolic signs of violent politics, in which the slogan" judgment is strict, there is no place to complain seven "how to make an independent move on a very tightened head. When the "puppet man" made a whim that I would make, he brought plasticine to his fourth son. The torn paper of the same toy instruction also served as an important detail for connecting the artistic composition in the story. "- Stop it! – said one of the brothers, the fourth, - stop, the friends... this one... not "thinking", "playing", "after playing", that is, when my little son did not do whimsical things that a doll-man would make, I would take out a plasticine, that's the paper of that... As long as the bread is rolled up, the friends!". [Asqad Mukhtar, 2015: 176] in fact, the doll-people –is the seven themselves! - the irony that the thought goes through our imagination. The rat pierces the ground, and from the outside a crack falls under the ground. In the solution of the story, a bitter irony is made to the fact that the mind of "Puppet-people with brains over what the rat has achieved" does not do, it is impossible not to understand it at all. After all, the end of the story ends like this: "first looked out: –do not bloom from your mouths, as the rats showed the way! Do not let the adult come and misunderstand us!..". [Askad Mukhtar, 2015: 177] in fact, this is seven, a doll-people should follow themselves, not from an adult. He would have cried, putting a dod on their own condition. And the doll, which stopped thinking-people say from the thoughts of an adult, and not from himself, is a gift. It is necessary that

there is no more tragedy. The conclusion is that in "Chodirxayol", created at the last stage of the Askad Muhtar storytelling, an absolutely unexpected artistic image, artistic reality acquires a symbolic essence. This story was reflected not only in the story of the Askad Muhtar, but also in the history of Uzbek storytelling as a whole. The writer symbolizes the life of the peoples (former USSR), who lived in the conditions of colonization in a broader sense, the life of the people in the arid, subjugated, tended to the psychology of slavery, using the elements of sarcasm, ironically, symbolized in the reality taken into the pen in the "tent".

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