



NATIONAL AND UNIVERSAL FEATURES OF THE ARTISTIC IMAGES

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ABSTRACT

The article talks about human experiences of the image of the thief, which is considered negative, emphasizing the sides of the IBA in spiritual and educational terms, arising from the ideological-philosophical, artistic-aesthetic ideal of the writer.

KEY WORDS: *Image, ideal, ideological-philosophical intention, artistic-aesthetic effect, spiritual-educational aspect.*

INTRODUCTION

The theme of theft and honesty has long played an important role in social life. In studying the issue of creating the image of a thief in the history of world and Uzbek literature, it is important to refer to our past literary heritage. In this regard, the oral poetry of the people is an important source.

In folk epics we can also observe the image of a thief and the expression of different attitudes towards him. The roots of the events surrounding the image of the thief often go back a long way. In the history books and stories created in ancient times, one can often find the image of a thief who disturbed the peace of the people and endangered their property.

One of the reasons why people hate thieves in this way in their oral poetic work is that they have been involved in the life of society at all stages of historical development.

In folk tales, the characteristic aspects of the image of the thief are revealed against the background of more and more different customs and rituals. For example, the plot of the fairy tale "The Bride and the Thief" is very interesting, and it shows that the feelings of courage and bravery are typical of some thieves.

Our people have a saying "Salt fee". They say, "Forty days of salutation to one place where you drank salt." Responding badly to people who do good is described by the phrase "spitting in the salt". There is another folk tale that embodies these concepts.

According to him, three thieves dig a lahm to enter the storehouse of a rich man. One of them enters the warehouse to find out what is in the warehouse. A thief who thinks that what looks white in the dark is sugar licks it. It's salt, not sugar. The young man immediately returns and rescues the partners from theft as well. When asked why, he said, "I unknowingly tasted the rich man's salt. It's not fair to look at his property anymore." Many more such examples and specimens can be cited.

In short, the depiction of events related to thieves in folk tales and epics plays an important role in understanding the everyday life, dreams and worldviews of our ancestors. Advanced educational ideas have also been widely promoted by exaggerating the portrayal of such heroes with fantastic colors. Most importantly, the masterpieces of folklore have laid the groundwork for a large-scale, comprehensive depiction of the image of a thief in the written literature, an artistic study of the layers of the psyche.

Rashid al-Din Fazlullah Hamadani (1247-1318) was a great encyclopedic scholar of his time. Although his profession was medicine, his works on history and theology brought him fame. In particular, his book "Jome'-ut tavorix" has been of interest to scholars for many centuries. The literary fragments and legends in the work are still of great educational value. The play also contains stories and legends related to our topic. One of them said that while all the guards were asleep drunk, a man stole a golden



cup from the camp. No matter how hard they searched, they couldn't find a glass. Hakan commanded: "Declare: If the man who took the cup brings it back, he will be shown mercy, and he who asks will be given." The next day the thief brought a golden cup. Ask him, "Why are you so rude?" they asked. The thief said, "I did it to warn Mr. Hakan, the ruler of the world, not to trust the guards." When Haqqan heard this, he said, "We forgive him, it is not possible to kill such a person." [2.255]

DISCUSSION AND ACKNOWLEDGEMENTS

Alisher Navoi's literary heritage also includes plates and stories that refer to the image of a thief. For example, in the poet's epic "Lison-ut tayr" there is a story about a young man who was accused of theft and had his arm amputated. But the great thinker and poet did not set out here to condemn the thief's actions, or to analyze the decisions of the judges and magistrates. The ideological purpose of this story is a conclusion similar to the proverb "Who is a doctor - a experienced doctor." The thing is, the young man jumped out of the crowd as he pressed his severed arm to his chest with his healthy hand. A curious man follows the young man. He saw many people with amputated arms living in the ruins on the outskirts of the city. The young man screamed as he hugged them. The figs of the other amputated ones also go up into the sky and begin to weep.

Navoi's *Nasayim-ul-Muhabbat* tells the story of a young man who repents of stealing. While one of the famous sheikhs was praying, a hole opened in the room and a thief entered. The sheikh continues to pray without paying attention. When the thief puts the bisot in a large knot and tries to get out of the hole, the hole narrows. The sheikh then gets up, opens the door, and tells the young man that he can go out through the door. Confused by such unexpected generosity, the thief fell at the feet of the sheikh, apologized, and repented of his deeds. According to Navoi, any evil person can be guided by kindness and generosity [3.51-131].

Following in the footsteps of classical traditions, in modern Uzbek literature, many artistic paintings have been created, revealing new aspects of the image of a thief. Well-known artists such as Abdullah Qadiri, Ghafur Ghulam, Abdulla Qahhor renewed this image against the background of time, epoch, environment, showed mastery in revealing the aspects of spirit and character.

We can also observe relevant aspects in the examples of world literature. A.P. Denis Grigorev, the protagonist of Chekhov's *The Evil Man*, removes the nut that secures the rail sleepers to the rails for use as a hook. He is exiled for such theft, which can lead to the destruction of people. But Denis still doesn't understand what it's like to steal a nut: "How do you stand up? I never have time, I have to go to

the fair ... To prison ... why ... if I have not committed a crime ... "[6. 187] Among the short stories and short stories included in O. Henry's "Gift of Witches" is a story called "Mirshab and Munojot". describes as the ocean. This work is an artistic and philosophical generalization of various changes, protests, rebellions and experiences in the psyche of the image of a thief and a thief.

"Sopi's winter plans weren't that high. He did not dream of traveling to the southern skies or the Mediterranean. If he had only spent three months in prison on the island, that was the only thing he longed for. Sopi needs nothing more if she has a stable shelter and food to eat for three months, and if she is safe from the pursuit of Borey by the police." The play also raises issues of time and space, environment and reality, which directly affect his psyche as one of Sopi's pressing problems. "Sophie hated the kindness shown to the poor of the city. In his view, the law was more merciful than valine. There were thousands of public and private charities in the city, from which they could obtain shelter and food according to their modest needs. But the charitable giving bored Sopi's proud spirit. Even if he did not have the money for any donation taken from the hands of the valinemats, he would have to repay it with humiliation. Wouldn't it be better to have a prison as a place to live?"

Sopi struggles a lot to achieve her goal. He wants to go into a restaurant and eat to his heart's content, and then say he doesn't have dough in his pocket. Then the guards would have arrived at once to take him away. But the restaurant staff, who knew who he was from his dirty clothes, pointed to the street as soon as he stepped inside.

Sopi, who dreams of going to jail, uses several other methods: smashes the window of a luxury showcase with a stone. But the policeman, who arrives soon, chases after someone else without hesitation from Sopi, who is calm. Go into the kitchen, which is relatively cheap, and eat until you are full. He says he doesn't even have a baby in his pocket when the bill needs to be made. But as he expected, instead of calling the policeman, the restaurant staff beat him to death and threw him into the street.

MATERIALS AND METHODS

Deliberately teasing a woman he meets on the street also does not give the expected result. On the contrary, the woman herself was light-footed and awaited a similar compliment. The policeman standing nearby doesn't even look at them.

The policemen, who see him getting drunk, shouting and singing as much as he can, think he is one of the football fans: if his favorite team wins, he will be happy!

He steals an umbrella from a tobacco shop and waits for its owner. The goal is the same: if the



victim calls the police and sends him away. But the owner of the umbrella himself found the cloth somewhere. Sopiini thinks he is the real owner of the umbrella, apologizes and leaves.

At the end of the novella, Sophie's adventures come to an unexpected end.

As one of the factors in showing the evolution of the thief's spiritual world, the novel depicts the essence of religious beliefs.

As he approached the church on the corner, he heard a melody called "Sunday prayer" coming from inside. "The prayer that the organist was playing nailed Sopi to the cast-iron fence, because she had heard it many times before - in her life, when she had a mother, a flower, bold plans, things like a brother, pure thoughts, pure collars. Under the influence of the music pouring out of the window of the old church, a strange change suddenly took place in Sopi's heart. He was frightened when he saw the bottomless ravine where he had fallen. Dignified days, frustrated hopes, shattered potential, and pastoral intentions were overlooked. That's what his life was all about.

His heart began to pound with that new mood. He suddenly found the strength to fight evil. He escapes from the abominable swamp, rises again, overcomes the evil that has enslaved him. He wants to be human. "

But an unexpected thing happens at a time when he is embarrassed by his ugly past, the ugly consequences of his theft activities, and has just decided to start a whole new life. The guards, who did not see him when he stole, who did not pay attention to him when he made fun of him, and who did not notice his annoyance, now hold him by the collar when he decides to mobilize his life for good. He glanced around and saw a flat-faced policeman in front of him.

"What are you doing here?" Asked the policeman.

"Myself," replied Sopi.

"Well, let's go," said the policeman.

The judge sentenced the island to three months in prison the next morning.

In addition to embodying realistic scenes before our eyes, the author also captures the human problems and contradictions in the character of the image of a thief. In particular, the play raises issues of time and space, environment and reality, which directly affect the psyche of the thief as one of the complexities of his spirituality. Examples like this can be found in many more examples from world literature. O'Henry's *The Compassionate*, Najib Mahfouz's *The Thief and the Dog*, n. Dumbadze's "White Flags", M. Gorky's "Chelkash" stories, U. In Faulkner's novel *Thieves*, we can find different interpretations of the image of the thief.

CONCLUSION

In conclusion, it can be said that the image of a thief, which seems to be a negative image, can sometimes become an important means of spiritual and enlightenment education with its ideological and philosophical intentions, unexpected spiritual and spiritual aspects in clarifying the artistic and aesthetic position of writers.

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