

Symbolism in Uzbek Jadid Stories

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ABSTRACT

The article examines Jadid storytelling, which emerged at the beginning of 20th century, uniqueness, artistic quality, and the symbols used in these stories. It explores the harmony between the symbols in these stories of Uzbek Jadid representatives such as Makhmudkhoja Bekhbudi, Abdulla Qodiriy, Chulpon, Munavvarqori Abdurashidkhanov, Said Akhroriy, Elbek, and Botu, and those found in Uzbek folk literature and classical literature. These symbols are mostly expressed through details, titles, main characters, and other characters.

Keywords: Jadid, story, symbol, nation, nationality, detail, title, main character, character, freedom, darkness, enlightenment.

INTRODUCTION

The perception and depiction of the world through symbols was formed in the earliest stages of the development of human thought. Symbolism, as a manifestation of figurative thinking, has an unparalleled place in literature. A symbol is a means of expressing phenomena or concepts that are difficult to conceptualize clearly through objects or images that make them vivid in people's minds. From folk literature to the works of Alisher Navoi and later writers, we encounter beautiful examples of symbolism. In Uzbek folk literature and classical literature, symbolic imagery was widely employed, and it was also effectively used in Jadid literature. This has two aspects. Firstly, the symbols in Jadid stories served as a beautiful artistic tool, and

secondly, they provided a protective function for the writers of that period.

A symbol is a conditional method of artistically reflecting reality, and it has existed in the folklore and literature of all peoples since ancient times. In the history of our literature, there is also a system of symbolic images that has been used for centuries. For example, a flower symbolizes beauty and the beloved; a nightingale symbolizes the lover; the color yellow represents sadness; and the color black signifies mourning. In addition to traditional symbols, writers also use natural phenomena like the sun, moon, stars, clouds, lightning, breeze, and springs as symbolic imagery. In such cases, these elements acquire a specific symbolic meaning that serves the writer's purpose in the process of depiction.

The German philosopher Erich Fromm categorizes symbols into three types: traditional symbols, accidental symbols, and universal symbols. According to his interpretation, colors fall under traditional symbols. Accidental symbols are created based on individual experience. Unlike traditional symbols, they depend on the process or circumstances. Universal symbols, on the other hand, are more closely tied to artistic taste and connect the external world with internal emotional experience. Emotions and sensory experiences form the basis of these symbols. In Jadid stories, traditional and universal symbols are more commonly found.

Symbols can be categorized into several types according to the use in Jadid stories:

1. Symbols expressed through details
2. Symbols reflected in titles
3. Symbols represented by the main character or other characters

1. The new type of story by Makhmudkhoja Bekhbudi "Bira'mobolaninghasrati" (The sorrow of a blind child) is a work rich in symbolism. It conceals the suffering of a generation yearning for light (enlightenment). In this story, the human spirit is so harmoniously intertwined with depictions of nature that it

creates a unified composition filled with Jadid symbols, which play a crucial role in conveying the story's central idea. The mother, a main character in the story, symbolizes Turkestan, a region that experienced two renaissances, while the child represents the generation of the period. The pleasures of the world and all the joys one could experience is against the desire to see his mother for him. The boy expresses his faith in the beauty of the world: "I hear that the sun (daylight) is very beautiful... That the sight of flowers hanging over the water by the river is quite delicate, and at night, hidden stars appear in the sky" [1: 109]; yet, he still chooses the sight of his mother - symbolizing Turkestan - over all these earthly delights.

In Jadid stories, certain details also take on symbolic meaning. For instance, in the story by Chulpon "Qurbonijaholat" (The victim of ignorance), the stolen watch symbolizes lost time. The people of Turkestan, including the wealthy, became engrossed in wars, arising from internal conflicts and strife, they were preoccupied with survival during peaceful times, and when they accumulated wealth, they fell into indulgence in a life of pleasure and drowned in ignorance due to superstition, ultimately losing their opportunity for enlightenment. As a result, they were brought to the brink of destruction. The clock hanging in the house symbolizes the past life and lost time- opportunities. The story by Chulpon "Qorqo 'ynidalola" (A tulip in the snow) is filled with symbolism, it consists of symbols specific to details, the title, and the characters. The title itself confirms this. Snow is a product of harsh winter, and in this context, it symbolizes cruelty. The tulip is a symbol of beauty, as in the story it grows in the snow, it is a symbol of sacrifice. At the beginning of the story, "a small ball decorated with red thread", which the girls play, symbolizes fate. There is also symbolism in the sentence: "the ball "bounces away" and hits a young apricot tree growing next to the wall of the basement barn and then falls into a pool". The pool represents a stagnant, dirty society. The author's choice to depict a pool, rather than a flowing river or stream, reinforces this idea. There is no water circulation or renewal in a pool. This scenery is literary expression of current life. In the story, the character Sharofat symbolizes the daughters of Turkestan,

Samandar represents the fathers in society, Qumribush represents the mothers, and Eshon symbolizes ignorance. The author unites them not in the pursuit of enlightenment but in the concerns of a wedding, reflecting the state of society at that time. In the story by Chulpon "Oydinkechalarda" (On Bright Nights), the moon serves as a symbol of hope, while in "Ayriliqyo'li" (The Path of Separation), this "role" is taken on by the dawn.

The stories by Munavvarqori Abdurashidkhanov "Qandayqulliktushdi?" (How did slavery come?) and "Devpechak" (Dodder) are also considered works rich in symbolism. In the story "Qandayqulliktushdi?" (How did slavery come?) a stallion grazing alone "on a vast, beautiful hill surrounded by lush, green grass and fine greenery" symbolizes freedom. The best things in the field belong to it. "After eating, he would prance around, snorting". A bull, planning something for this field and unwilling to leave, represents a destructive enemy. The horse cannot drive the bull away on its own and needs help. This task is only accomplished by Man. Man symbolizes authority in the story. He sets a condition: "I will drive the bull away, but to chase it quickly, I'll have to put a saddle on your back, a bridle in your mouth, and mount you" [2: 42]. The horse agrees to the terms. The person drives the bull away from the hill, but he does not remove the bridle from the horse's mouth. In fact, he also shackles the horse's legs. Now, wherever he goes, the person mounts and rides it with a saddle. This is how slavery arises. The details in the story are also symbolic: the saddle represents the throne, the bridle symbolizes dependence/servitude, and the shackles indicate slavery.

MATERIALS AND METHODS

Similar to the works by Munavvarqori Abdurashidkhanov, reflecting the emotional state through the landscapes of nature, achieving the aim through seasons, symbols rather than certain events dominate in the stories by Said Akhroriy. In his story "Tongotqanda" (At Dawn), dawn symbolizes freedom, described as: "The dark night with sorrows and apparently fears dripping from its black wings, was over. On the peaks of the eastern

mountains, light and airy clouds began to shine. They now float and drift playfully. And the tiny stars, like shy girls, fled in succession and hid" [3: 35].

Notably, in the book *Beautiful Writers* compiled by Elbek in 1923, many of the stories present four walls, darkness, black clouds, a black lantern, and crows, as a symbol of the absence of freedom and helplessness. In the story by Gultagin - G'afurjon Rakhimov "Bahorningkelishi" (The Coming of Spring), the events after the revolution are portrayed through the scenery of nature, in which spring symbolizes freedom. Crows and black clouds represent oppression and the old regime. "Crows with long beaks and unpleasant voices cawed and flew by. The black clouds that covered the sky were driven away by the pleasant winds of spring, fleeing toward the north" [4: 10]. The winds of spring push them far away. In the story, a kite serves as a symbol of freedom, soaring through the skies.

The scene of powerlessness is also vividly portrayed in the story by Mirmulla Shermukhammad "Turmushko 'runishlari'" (Scenes from Life), where "Poor Karima, at seventeen, was trapped within four walls during one of the most constrained periods of life", in the story by Saidali "Tabiatdabahor" (Spring in Nature), it is expressed as: "...above me, terrifying black clouds rumble and flash with lightning at every moment", the story by Muborak Yunusova "Tuygunoy" depicts it as "One of the last days of autumn; a dark night, everything silent..." In "Turmushko 'runishlari'" (Scenes from Life), there is another symbol, the author describes it as "A small piece of bread in the hand" [5: 12]. The piece of bread symbolizes meager sustenance. This expression describes the economic and social condition of the people of Turkestan in the late 19th and early 20th centuries.

2. Another important aspect of Jadid stories is the symbolism reflected in the titles. The title is a crucial element of a literary work, as it fully reveals the essence and meaning of the story's "life." "The title is in internal connection with the spiritual layers of the literary work. Therefore, the significance of the title becomes clear only after the work has been read and understood"

[6: 95]. This provides the foundation for the emergence of symbolism.

Titles rich in symbolism are frequently found in the works of Chulpon and Munavvarqori Abdurashidkhanov. The stories “Bahoravvallari” (Spring in the past), “Oydinkechalarda” (On Bright Nights), “Qorqo‘ynidalola” (A Tulip in the Snow) by Abdulkhamid, and “Devpechak” (Dodder) by Munavvarqori are clear examples. The story by Chulpon “Bahoravvallari” (Spring in the past) starts with: “The dark winter, with its gloomy days and black nights, has lifted from above us. The beautiful, bright, warm sun, as a poet would say, smiles like a playful girl” [7: 315], comparing the nation's spirit, inspired by revolution, to spring. Winter represents the period before the revolution, while spring symbolizes the new period. “Qorqo‘ynidalola” (The Tulip in the Snow) is one of Chulpon’s finest examples of stories filled with symbols. The “contradictory title” emerges as a unique poetic discovery by the author, representing a blend of opposing concepts. No matter which approach or method is used to analyze the story, its artistic value remains evident. It beautifully expresses themes of purity and jealousy, wealth and poverty, faith and expression of desire, the pains of the period, resignation to fate, and the agony of helplessness in the face of life's trials. The story begins with a depiction of girls playing by bouncing a ball, counting as they play: “One, two, three, four, five, six, seven, eight, nine, ten... The small ball, adorned with a red string, bounces away, hits the apricot tree growing by the wall of the basement barn, and finally falls into the pool with a “splash” [7: 285]. Notably, Chulpon does not mention the age of the girls playing with the ball. But the count stops at ten, pointing out the complicated path ahead for the young nation like the girls’ future. Chulpon begins the story with such a delicate, dramatic description, and by transitioning “from scene to scene”, the author vividly portrays the spirit of the period, the pains of life, and ultimately, the suffering of Turkestan as a whole. In the story “Oydinkechalarda” (On Bright Nights) by Chulpon, which begins “Zaynab, the old woman, woke up startled by something. The bright full moon hurried over the narrow bed she lay on, breaking through the occasional white clouds...”, Zaynab

symbolizes Mother Turkestan, while the young bride represents the current state of the nation. The moon, described as “The bright full moon hurried over the narrow bed she lay on, breaking through the occasional white clouds” [7: 282], serves as a symbol of hope, reflecting the thoughts and dreams of the old woman and her daughter-in-law.

In the story “Devpechak” (Dodder) by Munavvarqori Abdurashidkhanov, the dodder that can wither any tree symbolizes the nation’s vices, such as ignorance and lack of knowledge, which overshadow progress and harm the very roots of society, and this story vividly reflects the social and political environment in Turkestan, illustrating how ignorance and backwardness brought the nation to its current state.

3. In Uzbek Jadid stories, the names of the main characters or characters also carry symbolic meanings. These can be categorized into several groups. Let’s first look at the stories by Qodiriy. In his story “Juvonboz”, Sa’dulla’s mother, Soliha, despite being “known in the city as an educated woman for going to large gatherings, reading religious texts, and moving ordinary women to tears” [8: 45], represents a symbol of enlightenment who becomes a victim of ignorance due to her unfortunate merchant husband and her immoral, reckless son. The symbols used in the story by Qodiriy “Uloqda” (At the Buzkashi), can be interpreted in two ways. The first way. The main character, Turg’un, represents a stagnant society. Despite being young, he cannot change anything, nor does he think about doing so. His neat, fashionable clothing reflects the author’s attitude towards conformism (adapting to the current state in the country), but life - like the buzkashi - demands sacrifice. Esonboy, the rider who falls from the horse during the game, can be seen as a symbol of life, while the horse that tramples him symbolizes superstition. Qodiriy also expressed his attitude toward *uloq* (a traditional Central Asian game) through the phrase “the horse tramples Esonboy.” According to the second interpretation, *uloq* lying on the ground symbolizes destroyed truth, for which people must fight. The youth must be active in this struggle. Turg’un is the representative of noble ancestors and a successor he is a fighter.

Perhaps Qodiriy saw the jadids in him and viewed his horse as a symbol of renewal ideas. However, the struggle for truth demands sacrifice. Esonboy represents both peace and a fighting society. The horse is a symbol of the state. If the state collapses, peace is lost, and victims follow...In the story by Qodiriy "Jinlarbazmi" (The Feast of Demons), the feast of the demons represents the era of tyranny, while O'sar symbolizes a jadid who desires enlightenment but is powerless. In the 1916 version of the story, the character's name was To'g'onboy, but in the revised 1936 version, it was changed to O'sar. Literary scholar Bahodir Karimov explains this as follows:

In fact, Qodiriy, who usually gives his characters original names that suit their nature, made both names worth considering. A person who encounters demons also faces a barrier or obstacle, which makes "To'g'onboy" (to'g'on means a barrier or dam) a fitting name. However, the writer was not satisfied with the burden carried by this name and, in the later version, replaced it with "O'sar aka". In our view, the one narrating a past event that he experienced is a person who is considering and growing intellectually" [9:263].

In the story by Chulpon "Qurbonijaholat" (Victim of Ignorance), the names of characters like Eshmurod, Mo'minjon, and Nazaraliso'fi are loaded with irony and symbolism, all of which are intertwined with the topic of ignorance. Eshmurod represents dreams, Mo'minjon embodies fraud, and Nazaraliso'fi symbolizes ignorance. Eshmurod's desire for enlightenment, such as his aspiration to read newspapers, is thwarted by his father, who mocks him, preventing his dream from being realized. Instead, Eshmurod becomes a victim of ignorance due to frauds like Mo'minjon. Dr. Mukhammadiyor is portrayed as the ideal servant of the nation. His name conveys a noble meaning, and the addition of "doctor" signifies him as a progressive and exemplary figure of his time. In the story "Qorqo'ynidagilola" (The Tulip in the Snow), Sharofatkhon is a symbol of purity and innocence, yet she too becomes a victim of the era, ignorance, her father, Samandar, whose name

metaphorically represents a bird appearing and living in flames, is described as a man who has become part of the fiery society - he blends in with the religious scholars (*eshons* and *mullahs*). In fact, the current state of nation... Chulpan creates a series of conflicts of different forces in the story and with the marriage of 17-year-old girl to "an elderly, powerless man with white beard - described as a symbol of tyranny", illustrating how the roots of the nation's future are severed, preventing the growth of its youth, to be exact, the state of the nation who are victims of an outdated and tyrannical system. The character of the mother - woman is given no place at all: "Qumribush, shocked by these unexpected words, turned pale, blue, and stood frozen like a picture, leaning against the wall." If we pay attention to her name, Qumribush symbolizes women in society - gentle and harmless (her voice is silent), she doesn't analyze words or thoughts but merely repeats them without resistance. She cannot resist, either. By depicting the plight of mothers, who are the nation's educators, Chulpan depicts the true state of society. The 70-year-old *eshon* represents an immortal symbol of ignorance. Such "immortal symbols" can also be seen in the character of O'lmasboy in "Novvoyqiz" (The Baker girl).

CONCLUSION

Similarly, in the stories by Mirmulla Shermukhammad "Turmushko'rinishlari" (Scenes of Life) and "Kammunizmchechaklari" (The Flowers of Communism), the character Karima, who appears in both stories, symbolizes helplessness. In both stories, she is portrayed as a powerless, imprisoned woman trapped within thick walls. Although her name carries the meaning of greatness and generosity, the author uses it ironically. Her husband, Orif, is also depicted as sickly and poor, embodying helplessness as well. We see similar traits in Gulchehra, the main character in the story by Abduruf Muzaffarzoda "Aningumidlari" (A's Hopes). It would not be wrong to say that the use of such names implies the moral condition of the society and they are used as a symbol.

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