

Artistic-aesthetic and methodological tasks of the narrative

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Annotation: The article speaks about artistic-aesthetic and methodological tasks of the narrative language is one of the important features of prose works. Also symbolic use of words related to colours is of particular interest. Observations show that in the prose works created in recent years, more attention has been paid to the symbolic expressions related to black.

Key words: symbolism, colors, story, interpretation, headline, artistic, image, word, concept, reality, thinking.

The conditionality and symbolism of words and their artistic and stylistic functions are one of the important features of prose works. In this respect, the symbolic use of words, especially those related to color, is of particular interest. This feature serves to emotionally, vividly depict the content of the literary work, the nature of the images and the essence of things, to enrich the feelings of the spiritual world of the reader.

The colors are used as a kind of poetic movement in the artistic context mainly as a symbol, and in terms of the artistic means of language as an adjective (epithet) that represents a sign. Indeed, the current research has shown that “white, black, and red are the basis for the symbolism of being, and the properties of the remaining colors derive from the complementary properties of white, red, and black”¹.

Symbolic interpretations of color are still widely used in the East including the Uzbek literature. A number of works by the writers of the twentieth-century are named with the specific colors. E.g. “White ship” (Ch. Aitmatov), The Black book, “White castle” (Nobel Prize-winning Turkish writer Orhon Pamuk), “Blue Envelope” (A.Qahhor), “White Birds, Snow-white Birds” (O.Yakubov), “Black Eyes” (P.Kadyrov), “Riding the Yellow Giant” (H.Tukhtaboev), “Green Wealth”

¹ Turner V. Symbol and ritual. M. Science. 1983. p. 80



(S.Nazar) and others. It should be noted that the place of black among the colors is fragmentary and it has been used in different meanings (positive and negative) in different periods and regions².

Observations show that in the prose works created in recent years, more attention has been paid to the symbolic expressions related to black. This situation, in our view, is explained by the fact that in the recent past, the main negative characteristic of this color has come into literature in exposing such vices as tragic events in life, injustice, arbitrariness.

The narratives of the well-known writer N.Eshankul *The Black Book* and *Night Fences* stand out from this point of view. An example of a non-traditional modernist style, these works have one thing in common: they are based on the principle of an extremely negative assessment of reality through symbolic thinking.

This has led to a peculiarity in determining the nature of the stories, that is, they are philosophical-spiritual in content, symbolic-figurative in appearance, psychological in terms of expression, monologue in terms of form of speech. Another important feature is that the interpretation of the symbolic image, concept, and objects associated with white, black, red and other colors in the stories, is quite significant. But among these, the black symbols predominate. It is no coincidence that the words "black" and "night" appear in the headlines.

These words, which are the key to the essence of both stories, serve for a basic socio-aesthetic function and embody the main symbolism. Importantly, the word "black" means color, the word "night" means a concept of nature, in one of which is a sign of quality, in the other is a sign of object (in the sense of object), which are used in the literary text only in a negative-figurative sense. (Actually, the word "night" is synonymous with "black"). But this process takes place through the fact that both words enter into an aesthetic relationship in an artistic context with other words, rather than on their own. Consequently, “a word in an artistic context, firstly, expands its scope of meaning and enriches its semantic layer, and secondly, moves from its own meaning to other meanings³.

² Hakkulov I. Black is a blessed colour // Under the chain poem. Tashkent. 1989. p 30-45. That author. Again about the interpretation of black colour // Uzbek language and literature, 2001. No. 3. p. 17-24.

³ Sarimsakov B. Fundamentals and criteria of art. 2004. p.33.

These features are reflected in detail and impressively in the stories. “The narrative *The Black Book* is the cry of an anonymous person in the image of a hero and a narrator for the grief of man and human tragedy. The frames of this tragedy are extraordinarily sharp and generous, which are summarized in the phrase *The Black Book*. After all, in the imagination of the helpless hero, "burnt leather", "turned into crumpled paper", "black" is a symbol of the horrors of human life, and "book" is a symbol of a magical inscription sealed by a terrible human "fate". This symbol is imbued with the tragic essence of the heroic deed that gave his life to the black book, the protagonist enters the path of the devil-climber, his every word and action reflects a certain aspect of the concept of the black deed. Interpretations of this process become aesthetic material, influencing the reader's emotional feelings and creating the basis for an artistic image. There are a lot of symbolic objects, things and events related to black in the story. They are aimed at revealing the tragic content of the work, expanding the horizons of art, performing a certain aesthetic function in the description of the characters, the hero's speech and other places. Among them are the symbolic meanings "black book", "black fantasy", "black book streets", and phrases that are meaningful or close to them help to enhance the depressed mood of the protagonist, the sharp tone of the work.

From-word-to-image" model is used to interpret the combination of "black" and "book" in the narrative. For example, if these words are taken separately they reflect simple information in our minds, and when they enter into figurative and expressive relationships, they move to the level of art, saturated with poetic design and evoke different emotions. In this process, as the main aesthetic burden falls on the "book", the word becomes an image. In fact, “words are the name of an object..., and even if they are a concept, they are only words that have a free aesthetic value⁴.

As the story begins with the protagonist's sad words about himself, the reader begins to understand logically that he sees reality only through a black mirror. Subsequent events make this even clearer and brighten the image of the protagonist, who is blowing hatred. The following is an excerpt from the scene: “One night in a distant dream, I saw a man drowning in a flood of red mist, and as he sank, he screamed in agony - his screams ruffled the walls of my dream, and then he disappeared under the dark black blur. I realized that he had drowned forever - I was

⁴ Gay N.K. The artistry of literature. Poetics. Style. M. Science. 1975. p.115.

the one who drowned.” The main point in the depiction of a person’s tragedy here is that the person is invisible under the blur. In this interpretation, the phrase “black blur” symbolizes a terrible situation in life, and the word “*tim* (dark)” emphasizes the severity of the horror.

All the elements that shape events and situations, as well as the poetic description in the narrative, - the function of auxiliary images - are at one point fully reflected in the image of the protagonist screaming from a bitter fate and attached to the concept of "black". This situation creates unnatural emotional movements in the protagonist's psyche, and the whirlpool of erratic thoughts widens. The protagonist himself admits this: “Someone came into me and he annoyed me with endless daily worries and anxieties, hugged me in a black dream, a black book, as if a void appeared inside me and I fell into it, no matter how much I wanted, someone standing inside me, leading me to the book and immersing me in endless thoughts, wandering me through the pages of the book. The struggle between darkness and light began in my inner world”(205).

This passage, as the node of the work, points to subsequent events, the cause of which - the description of "someone" - is entrusted with an important task, which is spiritually united with the black imagination and the black book. The juxtaposition of the word "black" in both words enhances the symbolic color, deepens the figurative meaning, and in the concept of fantasy the devil's nonsense is understood. The important thing is that the words "someone" and "book" are repeated three times in this short passage. Because they are the basic concepts, it is clear from the content of the text that the first word is a symbol of Devil, the second word is a symbol of his evil name, which motivates the continuation of thoughts⁵. (Subsequent excerpts are taken from this book and the page is shown in brackets. R.F).

It is known that the word "black" linguistically belongs to the category of adjectives and refers to a certain image, object and sign of an event. In this case, it is associated with the noun, pronoun and substantivized words, and has its original (color) or figurative (symbolic) meaning. This is evidenced by a number of examples in the story, among which the interpretation of images and details play a key role.

⁵ Nazar Eshanqul. The smell of mint. Tales and stories. Tashkent. East. 2008. p. 194.

⁶ Jumatova N. Symbolic images related to colour in contemporary Uzbek poetry. PhD diss. abstract. T. 2000. p. 15.



After all, “almost all the symbolic images associated with black are concepts - images, which are based on the figurative nature of black⁶.

In addition to such concepts as "book", "fantasy", "someone" in the story, such details as "vision", "dream", "notebook", "storm", "night", "flood", "streets" are also of aesthetic value. Each of these words belonging to the noun category is a means of highlighting or interpreting a particular aspect of color symbolism in an artistic context.

In the narrative, the protagonist emphasizes that "someone who came from within" resembles him, "he wears black, and he was as black as a dream." In this interpretation, which reflects the appearance of the devil, the fact that the blackness is given with an additive level and that it comes side by side with the face thickens the color. Second, the negative sign in the phrase “dress in black” refers to the devil’s action through a verb-related word.

Apparently, black belongs equally to both the book and the devil, embodying the essence of the author’s artistic intention. Therefore, this color complements certain aspects of the tragedy in subsequent events, adds scale to the image. For example, the transfer of the black color to the diary of the protagonist's son ("suddenly I saw a large notebook with a black cover on the table") justifies the poisoning of the child's mind by the nonsense of the black book.

The disgusting appearance of the portrait of the devil is further illustrated in the image of his armpit: "the devil placing the child next to the child of a woman who had just laid it, hid her child in his black armpit" (242).

The writer was able to express the horror of this heinous theft not only in the form of a narrative, but also in a psychological perspective, figuratively and impressively in one sentence: “There was a thunderstorm. The thunder was so strong that it was no longer raining, but there was a black flood from the sky.”

At this point, the destructive and catastrophic nature of the flood was always mixed with the devil's terrible deeds. The artistic function of the details of “armpit” and “flood” was explained by their figurative meaning. At the end of the work, the following words of the protagonist, who symbolically walks through the streets of the "black book", shaking the world and shouting drunkenly, are the main beliefs of a person deprived of him due to the evils of the devil and the black book:

"Let me tell you something, my lord, and accept it as the great conclusion of a little man who intended to change the world, but in fail at the end." (249).

In our view, this philosophical conclusion does not preclude the aesthetic evaluation of a story in which social tone is a priority. This is because the artistic interpretations of color symbols are one of the foundations of such evaluation.

The image of colors also plays an important role in the story *Night Fences*. However, they differ slightly from their position in *The Black Book*. In particular, although black, white, red, and yellow are found in both stories, black is the most widely used color in *The Black Book*, and figurative-symbolic meaning prevails. The colors black and white are widely used in *Night Fences*, and they mainly serve as artistic means.

In this sense, the colors are expressed as a poetic movement in relation to the words to which they are connected in the first story, while in the second story they represent the sign, the quality of the object, the person, the concept and the events. In both cases there is an expressive-emotional effect.

The words expressing color form a special type in the category of quality, and their semantic-stylistic features are reflected in the artistic context according to the requirements of the image.

A sign (symbol) represents a different level of quality of the object to which it is attached, as long as it carries a certain aesthetic load within the components of the work of art. Indeed, "a symbol is always an open image, it can never be equated with a single meaning, the same symbol changes its appearance depending on the situation - it begins to represent completely different phenomena by its very nature"⁷. This idea is also characteristic of the series of meanings in the symbolism of colors in *Night Fences*. As the plot of the work is reflected from the language of the protagonist against the background of his inner thoughts about life and man, the colors are applied in accordance with these situations and experiences. For example, we read in the following passage: "As the ship floats over the waves, its fine hair will bury you, and you will see countless arrows of compassion and love shooting at you bullets from its red lashes" (167).

While the painful experiences of the protagonist, who lost his beloved Hosila, are reflected in a vivid picture in his mind, the artistic intention is clarified through

⁷ Rubtsov N. Symbol in art and life. Philosophical reflections. M. 1991. p. 43.

"black", that is, the basic concepts of hatred and love become very negative at this point. This is an expression of the level of torture in the troubled heart of the protagonist, and the interpretation of the details of the "eyelashes" and "bullets" gives him imagery and impression.

The meaning in the semantics of black expresses the subject, concept, personality, character in relation to different situations and moods, according to the requirements of the literary text of the narrative. In this process, integrity is ensured through the relationship of color and object. For example, the combination of two words - "black" and the concept to which it is connected, refers to the edge of the sign. This is evidenced by the following:

1. "He was wearing very tight pants and a black tie" (180)
2. "It is only in this small dark corner that I feel free (181)
3. "I feel as if I sleep on his knees in his black wear." (182)
4. "As if the Persian girl who lifted the veil of her black cloak and looked at you to break your heart... sometimes I could see the unhappy faces of great writers" (177)
5. "Looking at his black beard, his annoyed ... eyes, his deep anger soaked face I suddenly believe for some reason that this is the man I have been looking for a long time." (186)

Linguistically, this determinant-defined lexical unit acquires an aesthetic essence when it moves to the artistic level, and its function is determined by the essence of the author's speech, the content of the thought in the context. Indeed, in the above examples, although the color 'black' is common to all the objects to which it is associated, their subject meanings are different. They were mainly applied to things and places that belonged to man. Therefore, the meaning in each is aimed at a clear and convincing embodiment of any aspect of the content intended by the author. For example, in the first example, when it comes to the devil, the black color of his tie explains the negativity in his actions. In the second example, the hope of a character oppressed in the grip of loneliness and freedom from a dark corner creates a meaning contrary to simple logic in his psyche.

The phrase 'black dress' in the third example is given in relation to the night. It resembles the image of a girl, and her mysterious and somewhat frightening gaze is logically attached to a negative background.

In the next example, the signs of a person's external and internal world occur as a whole through ‘black beard, annoyed eyes, irritated facial joints’. At the same time, the closeness and meaning of the words "disturbed" and "angry" to "black" expands the semantic circle.

The story also uses the verb "dressed" for black in two places, both of which refer to a female figure.

In the first, the night is simulated to an old woman ("the night is staring at me like an old woman dressed in black, with her breasts on the frame"), and in the second, the appearance of the protagonist's friend Sulaymon's wife (out came a young woman dressed in black, with sad eyes, who resembled Sulaymon very much). Importantly, the blackness of the garment is evident from the presupposition in the color shell, the negative essence inherent in both images.

In the story, a synonymous series was used to thicken the black color. In doing so, the two words that represent that color are quoted consecutively, the form is doubled, and the meaning is reinforced. The following images are an example of such an expression:

1. "*Bir kuni u kosovday qora va shang'i xotini bilan g'ijillashib turgandi* (One day he was quarreling with his oil-black and squeak wife)" (177)

2. "*Tunning ro'yoday qora tulporlari ko'z oldimdan dikonglab, kishnab o'tishyapti.* (The vulture black stallions of the night are neighing and scurrying at my eyes)"(192)

Apparently, the original meaning of the Uzbek word "*kosov*" is black. Putting it side by side with this word, firstly, deepens the femininity of the woman, and secondly, the art of simile, which is formed by the suffix "*-day*", increases the attractiveness of expression. Also, the synthesis of the sign of the word "*ro`yo*" with black, which originally meant black, was obtained by comparing the color level of stallions.

The semantics of colors also draws attention to the interpretations of black as opposed to white in the narrative. This color is mainly a symbolic expression of various objects and concepts as an artistic-descriptive means, and its function in the artistic context is determined by this feature. Indeed, the predominance of positive meaning and quality in the essence of color is manifested in the character of the sign of various objects. Expressions ‘*oqish* (a bit white), *oppoq* (snow-white)’ related to the white color of the "white" core indicate that "there will be a girl in a snow-white

dress who will turn the circle rule of the ship", while the phrase "white dress" has become a determinant of the girl's appearance.

Also, the use of "white" in two positions and "red" in one position is based on the logic of the text, that is, if the white color of the vulture is positive ("white vultures that take me to the world of fairy tales will be only childhood vultures"), negative in the sense that "sometimes my dreams include a herd of red stallion vultures scurrying around and running"). This can be interpreted as a sign that one side of the "redness" is the color of blood.

In some places, in addition to the shape of the object to which the white color is attached it may express the sign of it as in followings: "white gleam"(diminution), "white shirt", "white pants" There is no sign or spiritual independence in color and object, but the two words are rounded up and acquire completely different meaning: "*Robiya hamon yo'l bo'yida durrachasini silkitib, menga oq yo'l tilab turganga o'xshaydi*(It seems as if Robbie was still waving her handkerchief by the side of the road, wishing me 'safe journey'" (170). In this case, the combination of "oq yo'l" means good luck, good wishes for safe journey'

True, there aren't many ideas about red and yellow in the story. However, the art of the language of the work has a certain place in determining the scope of the aesthetic functions of the visual means in the content and style series. It is known that the symbol of the beauty of the valley is traditionally expressed in 'green'. But in the story, this color is replaced by "crimson". At first, the basis of this seemingly unnatural situation becomes clear in the following image: "There is a crimson valley on the horizon ..., a crimson valley full of question rocks and corpses lying on them ... people are entering this valley of reward with their sullen-bowed heads" (190)

Logically, only a color with a negative connotation corresponds to the essence of this horrible landscape. Therefore, the author emphasizes the color through the prefix "qip-"(in Uzbek) when quoting the color red as an alternative to blood, and the words "corpse" and "reward" deepen the sign of tragedy in color.

We see another situation in the saying, "If you look into the depths of the night, it seems as if a crimson light is flowing in it." By simple logic, "light" has a positive meaning. But in the text, the crimson color serves as its negative sign, and the depressed mood of the protagonist, who falls into the pit of the stench of death, is fully embodied in the notion of pain and torture in contrast to the crimson sign of light.

The color ‘yellow’ is found in the form of yellow and its synonym in the form of "gold" in the portraits of the cunning devil and the beautiful girl Robbie in the narrative.

The yellowish color of the devil's tail, the golden color of his hair, is essentially revealed in later interpretations in an ironic tone, while the yellowing of Robbie's hair is a reflection of the feeling of longing-torture in the heart of the lover-hero.

In general, the semantic features of words and phrases in the artistic context, their functions as a symbolic and pictorial means, the ideological and aesthetic content of the story ensures that the image is real and vivid, the expression is attractive, impressive, and expressive-emotional, the language is colorful. We summarized the essence of our observations described in the chapter as follows.

Conclusion

1. Poetic language is one of the criteria for the art of storytelling, it relates to the perfection of image and expression in all components of the structure of the work, is one of the important conditions of the writer's artistic perception, discovery talent and methodological originality.

2. The originality in the choice and application of words, phrases is reflected in the individual style, manifested as a determining factor in the skill of the writer. Each writer uses features of the word, such as semantic, connotative, metaphorical, and semantic expansion, according to his own style and creative inclination. This case is clearly seen in the traditional realistic stories of E. Azam and the modernist stories of N. Eshankul.

3. In the series of poetic language the expression base of the word is extensive, in which phraseology, allophony and other popular expressions play a significant role. Stable phrases and expressions, which are widely used in the vernacular, increase the imagery and attractiveness of the literary text, enhance the imagery. Deviation from the fixed meaning of the word - the phenomenon of allophony is based on the renaming and contradiction of things and actions, gives influence to the interpretation, and folk expressions are characterized as a source that enriches the artistic resources of the language of the work in this regard.

4. One of the components of poetic language is aphorisms in oral and written forms. They serve a concise, effective expression of wise thought, enhancing depth. Written literary aphorisms are the product of individual creativity, it reflects the author's worldview, artistic intent, level of understanding of the realities of life,

subjective views. After all, the aphorisms in the interpretation of E.Azam are aimed at expressing the optimistic spirit, while it is referred to the depressed mood in the world of meaninglessness in the narratives of N.Eshankul.

5. Color symbols also make a worthy contribution to the system of aesthetic and stylistic functions of the language of stories. They allow artistic expression to be deep and extraordinarily touching, to depict images and things emotionally, vividly. In the narratives, mainly black, white and red symbols are used more, and the author approaches them differently in terms of poetic idea, creative tone, image skills and style.

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