

THE PLACE OF TRADITIONAL MOTIVES AND SYMBOLS IN THE PLOT AND COMPOSITION OF NATIONAL NOVELS

¹ISLOMJON YAKUBOV, ²OMANOVA MUBORA,

¹Professor, Department of Uzbek Language and Literature, Tashkent State Pedagogical University named after Nizami,
Doctor of Philology

²Teacher of Tashkent State Pedagogical University named after Nizami, independent researcher

Abstract

This paper makes analyses on different research points on traditional motives and symbols in the plot and composition of national novels. On this case, theoretical and methodological aspects of the place of traditional motives and symbols in the plot and composition of national novels. It concludes with outcomes and shortcomings of the research as the whole.

Keywords traditional motives, symbols, plot, composition, national novels

Introduction

For many years in Uzbek literature there has been an attempt to interpret the events of the modern literary process in accordance with the principles of Western aesthetics and art. Obviously, we do not deny the positive aspects of this action. However, it should not be forgotten that during the period of independence, there have been significant changes in the way the nation perceives and approaches of world events. The Uzbek novel has become more deeply nationalized than in previous stages of its development. [2.27-31]

Pluralistic creative thinking has led to diversification in the form of creativity. The basis of our literary-theoretical research was the necessity to study the experiences of the present literary process and to investigate the leading principles of our novels on a national and global basis. Social and artistic consciousness was healed, and literary events began to be re-perceived. As a result, the aesthetic world of many works, which is hidden from the point of view of the nation, but exists in the layers of potential meaning of the artistic text, has been developed. This situation has significantly expanded our views on the aesthetic perception of the world, the description, the tasks of artistic creation. The hereditary connection of the literature is deepened. All Uzbek literature was understood as a holistic process. There was an opportunity to get acquainted with the roots of our national spirituality and the foundations of Islamic mysticism. The issues of mystical aesthetics, the formation of classical poetics, the history of development, the impact of mysticism and the mystery of artistic creation on the ways of artistic expression in modern literature began to be understood in a new way.

It is gratifying that during the years of independence, hundreds of manuscripts have been put into scientific use. Among them:

a) From ancient myths and legends to the "Avesto", "Huastuanift", "Irq bitigi (Race inscription)" and to "Oltin yoruq (Golden Light)" poem;

b) It can be found works of great people as Imam Ismail al-Bukhari's "Al-Jame 'as Sahih", Zayniddin Muhammad Ghazzali's "Kimyoi Saodat", Yusuf Hamadoni's "Rutbatu-l-Hayot", Khoja Ahmad Yassavi's "Faqrnoma", Fakhriddin Ali Safi's "Rashahotu Ayni-l-Hayot", Sheikh Najmiddin Kubro's "Usuli ashara", Fariddin Attor's "Ilohiynoma", Mavlana Jalaliddin Rumi's "Masnaviyi ma'naviy", Abul Muhsin Muhammad Baqir's "Maqomoti Khoja Bahauddin Naqshband", Khoja Ahror Vali's "Risolai volidiya", Husayn Voiz Kuvani Allayar's "Maslaku-l-muttaqin", Ishok Bog'iston's "Tazkirai Qalandaron".

Therefore, by interpreting the development of Uzbek literature, as well as the national novel by the influence of these aesthetic views, it became possible to show that it is a national-aesthetic phenomenon.

Indeed, the updated literary-aesthetic thought of the period of national independence and the publication of our invaluable spiritual heritage in the current orthography have had a significant impact on the unprecedented expansion of the development of Romanesque thought. After all, the clarity of our thoughts and the strength of our spirit depend on the extent to which we master the philosophy of the great East. It is no coincidence that the words of great scholars have always been the salubrious spring of the human heart and the strength of the soul. The person who has them in his heart not only opens the door to the essence of the Qur'an and the Hadith, but also thinks about his condition, his morals, and the good and bad of what he is doing. He regulates his inner world by meditating deeply on life, the future, and humanity. This is because the spiritual and moral purification of man, his ascension through divine love, is one of the main ideas of the teachings of mysticism.

The secret of the fact that the image of the sheikhs, their wise words and prophecies has been accepted as an example of high morality and divine holiness is also explained by the fact that mystical sheikhs emerged as spiritual leaders and spiritual trainers of our people.

Indeed, our people have always respected Sufi dervishes. Through this, they expressed their belief in Allah, His power and grace that glorified man. In this sense, it is safe to say that it is possible to generalize theoretical views through the study of the spiritual heritage, words and circumstances of great sheikhs, their memories, narrations and stories.

The sheikh's extraordinary power, divine prophecy, delicacy, perfection in his covenants, devotion in his actions, and weakness inherent in his rebellion against the oppression of his heart can serve as an example to the reader. Sheikhs-holiest never recommend separation from the people, from the community. In the booklet, Islamic etiquette and benevolence are always opposed to ignorance and malice. In this sense, the bitter realities of life, which know no boundaries of space and time, are rightly reflected in our past heritage. This phenomenon can also be observed in the example of modern works, written in their vital influence or moments of creative inspiration, as much as possible under the influence of a spiritual approach to this priceless treasure.

In particular, in Asad Dilmurod's novel "Fano dashtidagi qush (the bird in the steppe of Fano)" [1], the author's methodological research is much deeper. In addition to creatively mastering the experience of world novels, the writer tried to combine them with the classical literature of the East, in particular, Navoi's "Lison ut-tayr", Rumi's "Ichindagi ichindadur", to use symbols in expression, to speak in figurative language.

Indeed, in the novel, the author sharply condemns selfishness, betrayal, guilt and cowardice, describing the struggles of the human psyche between the two worlds, the sufferings of Saidbek Umar, a man who was lost, deceived and trying to return to his personality. Asad Dilmurod praised the integrity of faith, the strength of will, the connection with historical genealogies, devotion to the path of the heart, the preservation of childhood purity, as well as the universal idea that the Creator can be known through spiritual visions.

Consequently, in the work, Saidbek Umar, who has been deprived of his past, his childhood was stolen, deprived of his mind, thrown into a lapse of ignorance, and plunged into a spiritual crisis in the whirlpool of fanaticism by malicious people, examines himself. He recovers under the influence of the mediator - Yodgor valiy (holiest). Because, with every step he takes, he shows passion and zeal, and he remembers the Holy Qur'an in his heart.

As a result, Saidbek has a long-standing but dusty tendency in his heart. In it arises the feeling of obedience to the power of the Creator, understanding the eighteen thousand worlds created from divine intercession and bliss and the blessed mother earth. The manifestation of the divine light in his heart also awakens the consciousness of the literary hero, illuminates his imagination. Therefore, he is able to combine the distant past and the future, the period in which the events of the novel are taking place in his heart being in the recent past. Saidbek, lost in the streets of the heart, returns to the glorious memories of the past and finds solace in his heart, contentment in his soul, and zeal in his heart. Through the lesson of past he realizes that he has awakened a deep determination in himself.

As a result, the doors that were once closed to him by a cruel fate will be reopened. In his memories, his childhood comes to life in the image of Boztoy. The generous and impartial patron Enaboshi Kokbori gives him courage and bravery. As a result, feelings of hope spring up in his heart. In other words, the protagonist of the novel takes God as his friend, receives help from the spirits of his dear ancestors, and repents of his sins that he committed unknowingly.

Saidbek decides to break off all contact with the foul rouges who stole his childhood and misdirected his life. He hopes to achieve the happiness of the two worlds by returning from the desert of betrayal. The deeper he enters the climate of the soul, the more he realizes that he has lost the precious riches in his heart, and he regrets it. Now Saidbek, who is worried not only about himself, but also about the fate of the world and man, prays to Allah for mercy for the fulfillment of his good intentions. The hero, thanking the Creator and apologizing for his sins, realizes that divine power, courage, and a bright future have appeared in his whole being.

He longs for the imaginary past - Boztoy and the future of humanity - Baby. His favorite beloved is Habiba (Mohina), Boztoy and Baby. He speaks only the truth to Boztoy, who was "resurrected" with good intentions, and to his "wife" Mohina and Baby. After all, his heart longs to die in itself, that is, to be born again in purity. In this regard, he takes the example of Sheikh Yadgor Wali. Approaching his heart, he sees and feels that the doors of happiness are opening in front of him as he conquers this vast climate. Unprecedented serenity and comfort. As he moves away from his selfish aspirations, his heart opens wide: he gets rid of the alienation of ignorance and becomes a man of faith and honesty.

The events of the novel and the actions of the protagonists occasionally move to worlds of other dimensions, especially the imaginary Land of Happiness. Even in such moments, the heroes of the work are beautified by the qualities of solidarity and determination, human love and hope for the future. These hard-working slaves will eventually be duly rewarded by the Almighty. While Saidbek Umar, who has gone through a stage of spiritual transformation, is deeply satisfied with this, he is happy to realize that the interdependence of the mortal and the eternal is in fact a sign of the power of the Creator.

It is worth noting that the mix of real-world events in the novel with the world of imagination and memories requires the reader to have some intellectual observation, as well as creative tension in understanding the essence of figurative images.

Asad Dilmurod's novel "Pahlavon Muhammad" shows the humane nature of the ideas of the wise scholar through the interpretation of the protagonist. The author's feelings of indifference to the literary hero are expressed. Pahlavon Muhammad is not only a philosophical scholar, but also an artistic interpreter in the person of his patron saint. The writer seeks to paint a spiritual portrait of the protagonist, to illuminate the divine aspect of the hero-guardian character. In other words, the contradictions in the novel take place not only between the individual and society, good and evil, but also between faith and lust.

In Hojiakbar Shaykhov's novel "Telba dunyo (The Crazy World)", [8] the events on earth are transferred to heaven. Kohikaf is described as a symbol of goodness by the wise saint - Hakim Amir Sheikh. He gives various blessings and benedictions to Samandar, who seeks space communication. Awakening from ignorance gives Nadirshah extraordinary power in order to direct the devastation to prevent war. The novel depicts the evil Nodirshah, who did not feel his responsibility to the people and the Motherland, and used his power in the way of depravity, as opposed to his son Samandar.

In H. Shaykhov's novels "Tutash olamlar (Connected Worlds)", "Ikki jahon ovvorasi (The Ranger of Two Worlds)" he discusses socio-philosophical problems. The writer encourages the reader to value life, to think about universal issues. Prof. O. Sharofiddinov writes about these novels: "Their novelty is that these works are the first mystical-fiction novels in Uzbek prose." [8.1.]

The events of the novel "Connected Worlds" take place in real time, in our days in Tashkent and Turkestan. Bahrom Sheikh depicted in it goes back to the genealogies of the great saints Sheikh Tahir, Tilla Sheikh, Sheikh Khoja Asror Wali and Ahmad Yassavi, who passed through pass with the roots of their people. Ghulam Sheikh and Ikram Sheikh were brothers. They were forced to go abroad in the turmoil of the early twentieth century. Bahrom Sheikh is the son of that Ghulam Sheikh. Although Asadbek, who were described in the novel, was originally from a family of great sheikhs, he was brought up atheist during the Soviet era. Unusual events begin to take place in the house of the Union Sheikh Bahrom. These events began when Asadbek's daughter Nazira was two years old and continued until she grew up.

In the novel "Connected Worlds" in unseen world the daughters of Asadbek Nazira by Tahir Sheikh; Nargizaga by Sheikh Hoja Asror and Nafisa is sponsored by the spirits of the Tilla Sheikhs. In the real world, these girls are protected by a fortune teller - Gulshoda Bonu, Bakhshi and Kushnoch - Maston grandmother, the doctor - Kuldosh Ali Haji.

Omon Mukhtor also seeks vital logic from the artistic ground in his novel "People of Love" [4.17-69.]. He finds the image of the soul in the heart of the rubai poetry created by Alisher Navoi. Through the interpretation of lyrical images created by the poet, he enters the world of observation of Navoi and ensures the completion of our ideas about the great sufi sheikh. As a result, he understands the philosophy of imaginary love and the attractive moods in the heart of lyrical-dramatic scenes - the mood and the pain, closely connected with the beliefs of mystic-guardians. The writer completes the difficult task of creating the image of Navoi in the imagination with a mixture of excitement, surprise, hope and confidence. He finds perfect and sound meanings in the interpretation of the verses. As we read the novel, Navoi appears before our eyes with beautiful fantasies and desires, sweet memories and deceptive impressions.

It is no coincidence that O. Mukhtor began his time with a deep understanding and interpretation of the philosophy of the individual, his attitude to himself and those around him. Navoi was one of the people of love "who did not find a way to the goal". It is impossible to separate from the philosophy chosen by Navoi, the teachers he found, the friends he relied on, the philosophy of the valiys, to understand the determination and tenacity, vitality and human freedom, the symbolic content of his works, to get to the bottom of the mystery.

At first glance, it seems that Alisher Navoi is at the center of the novel "People of Love" because one can look at life in Mashhad, Iraq, Sabzavar, Hijaz, Tus, Sheroz, Samarkand. In the novel, rulers such as Amir Ahmad Haji (Vafoi), khanaqah owners like Haji Fazlullah Abullaysi, parents, brother Darvesh Ali, nephew Amir Haydar, relatives Sayyid Hasan Ardasher, Pahlavon Muhammad, Amir Sheikh Suhaili, Amir Mahdum Barlos, Khoja Afzal, considering that it reflects the opinions of caring people, teachers, peers, colleagues, we can see that the play really depicts people of love.

O. Mukhtor understood the traumatic spirit, complex mood and strong pains of a real person in close connection with the beliefs of mystic-guardians. Navoi has accomplished the difficult task of creating an image of the imagination in a mixture of excitement, wonder, hope and confidence. He found perfect and sound meanings in the interpretation of the verses. That is why in the novel Navoi appears in the eyes of the reader with his beautiful imagination and desires, sweet memories and delusions.

In recent years, in the plot and composition of Uzbek novels, great attention has been paid to the interpretation of traditional motifs and emblems, in particular, religious and theological themes and ideas. As a result, they remain one of the important factors in determining the poetics of a work. For example, Erkin Samandar's historical novel "The Well of

God" [6] makes rich use of traditional motifs associated with popular beliefs in ensuring the inner logic of events and reflecting the spirit of the characters. Even in the process of poetic creation, the image of the "god's well" in the Khiva Ichan fortress had a strong influence on the plot and composition of the novel, drastically changing the author's plan to portray Abulgazi Bahodirkhan as the protagonist, bringing the image of "well" to the fore.

According to the novel, the Prophet Som, exhausted after a long journey, both himself and his companions, decided to stay on a high sand and spend the night there. The Prophet (peace and blessings of Allaah be upon him), who was full of patience and contentment, communicated with the spirit of his father Noah in his dreams that night:

"The wind blew and the prophet fell asleep. They had a dream. People with candles appeared on their eyebrows. They were lined up in several rows. From him to this, from this to him. They stopped trying as if each had found its place. They raised the candles high and froze like a statue.

The Prophet looked at them and saw the shape of a huge ship. A strange ship with candles burning around it. They saw a well near the ship. Someone brought water from it. They drank. They had never drunk such sweet water before.

Noah, the patriarch, appeared before him. They said, "We stopped the ship here during the flood." They said, "Then build a city in the shape of a ship." They disappeared. When the prophet Som woke up, it was dawn ...

First they dug a well. He drank the water and tasted it. He said, "Wow!" In this way the well of Hevak appeared. In this way the city of Hevak was established. " [6.33]

After a conversation between father and son in a dream, divine intention sprouts in the heart of the protagonist. Hope and self-confidence increase even more. As we already known the work tells the story of the soul's encouragement to the hero on the basis of a legend. With this narrative, the artistic reality of the novel is inextricably linked, and the details of "well" and "city", which play an important role in the leitmotif of the work, point to the divine essence. According to the narration, Noah and the people around him were carrying candles in their hands. It is known that a candle spreads light around it by sacrificing its body. On the symbolic basis of the novel, Nasir points out that the spirit of the past unconsciously supports and supports generations. It should be noted that the appearance of the father's spirit in the dreams of Hamlet's own father (W. Shakespeare), Mirzo Ulugbek and Abdullatif (O. Yakubov) also played an important ideological and aesthetic role in revealing the psyche of these characters it was predicted in advance what would happen in the future.

The author connects the etymology of the name of Khiva fortress, built in the V century BC, with the well-preserved well "Heyvaq" (Khivak) located in the ancient part of the city, along with archeological data, folk legends, as well as historian Khudoiberdi Kushmuhammad's "Dili Gharoyib" (1831 year) based on the literary fact that the prophet Som was the founder of this city. Historical and geographical sources in Arabic-Persian referred to researches of Istakhri, Muqaddasiy, Yaqut Khamavi, Nizamiddin Shami, Mahmud ibn Wali, mostly Abulgazi Bahodirkhan's "Shajarai turk", "Shajarai tarokima", Munis and Agahi's "Firdavs ul-iqbal", Bayani's Shajara ", Ya.G.Gulamov, S.P.Tolstov, A.I.Trinojkin, Z.Bunyodov. Said Aloviddin, Bibi Hajar mausoleums, Said Mahroyjon, Pahlavon Mahmud, Sheikh Qalandarbobo, Qibla Tozabog complexes, Juma mosque, Old Ark (Arzxona), Ok sheikh bobo palace, Tashhovli and many other palaces, caravanserai, tim, mosque, madrasa, bath, historical and architectural monuments, such as the minor and the gate, have carefully observed the unique relics. A close acquaintance with this famous museum-reserve, which is equal to such famous cities as Athens, Rome, Cairo, the spiritual closeness to each brick and tile in it allowed to feel the period described in the novel, to penetrate deeply into the psyche of the heroes. Nevertheless, in the novel "The Well of God", the construction of the well and the city of Khiva, which symbolizes miraculous power, is explained to some extent by divine prophecy, prophetic judgment, and spiritual encouragement.

The novel "God's well" opens with an epigraph from the "Holy Qur'an". In this epigraph, the Sun, the Moon, the Day, the Night, the Heaven, the Earth, the soul, and Almighty, who made them all, are reminded that the purification of the lust by faith and piety is salvation, and the immersion of the soul in immorality is punishable. [7. 1-10]

Consequently, in the first lines, the writer, relying on Islamic documents, divides the protagonists of the novel into two groups who are unable to purify their souls or fail to do so. Even at a time when the whole country is engulfed in war, brotherhood and patriarchy, and even in the midst of all sorts of evils, the motto of peace and compassion is the image of people of pure faith and strong faith. People evaluate their actions through metaphors, depending on whether the water from the holy well is clear or bloody. Indeed, this well was given the good news of the disappearance at the request of the prophet Som. The first brick of the city was poured with its water. The mud of Akshaykh Bobo's fireplace was mixed with this water.

The feasts and festivities began with drinking water from this holy well, which was fresh and abundant. Babies were given its water after breastfeeding. Before the wedding, the bridegroom came to the well with his friends and circumambulated him. Zilal drank the water in his hand and brought a cup of God's water to the future bride. People considered it his duty to cleanse the corpse with the water of this well.

According to the novel, the color of the well changes dramatically, even if the point of the wicked, the water from the deeds of the wicked, is filthy, the hand is paralyzed, the spirits are disturbed, the head is cut off and no blood is shed. For example: "Shamsiddin Khoja leaned into the well, the dervish lowered the lantern. It was red blood to the throat of the well. A pair of pupils were floating on its surface, two baby cuckoos were lying on the ground, the heads of the imam, Eshan and many other scholars, who were hanged and cut, were asleep at the bottom of the well." [6,200]

Plot events related to the love of Abulgazi and Anusha in the novel; The story of Abulgazi's persecution and the fate of the sons of Arab Muhammad Khan, the brotherhood of Abyssinia, the brotherhood of Elbars, the attitude of Isfandiyar, the tragedy of the war-torn ruler, the fate of the conspirator Zikriyobegim and the unfortunate Holligul are scattered. In the novel, the depiction of the processes of the struggle for the throne rises to the level of a leading goal, concentrating that dispersion into a single focus. Finally, when Abulgazi Khan came to the throne, oppression and violence would end and peace in the country would be restored. The well of God is running out of water. The clarity of the spring water serves as a symbol of peace and stability, a living symbol.

In the novel, the image of the Prophet Som, Ok Sheikh Bobo, Bibi Nur Ona, Shamsiddin Khoja, Muhiddinbek, representatives of religion and mysticism, sharia and sect, prophets are described with special affection. In particular, when Khiva was built, the first room built in it would be the hut of the fire-loving, prophetic Ok Sheikh. The cell is then converted into a huge fireplace. Near the shrine stands the Ark. All the kings who asked for land settled in this place. Arabmuhammadkhan also often came to this holy place, prayed with the spirit of the great pir, prayed for help and received spiritual strength from him. When his son Habash blind him the king made a spiritual communion with the Ok Sheikh bobo. Even the sheikh could not control his anger:

When he said, "May the wrath of God be upon those who blind you ... The curse of the Father is the curse of God."

Arabmuhammadxon says:

- "Whatever he does, he's my son." I will never curse him, pir. " Even when Abulgazi broke his heart and offered to punish the Habash before he had time to gather an army, the father said sharply: "I cannot kill my son. Don't say that again. Stop it, Abulgazi, stop it!" He says.

However, in the eyes of the Father, just God and the holy spirits will not forgive these ignorant sinners. That is why, in a fantastic conversation, Ok Sheikh contradicted the opinion of Baba Khan: "Now he does not deserve to be called a son. He is now on death row." he concludes. [6.38] Such a mixture of dream and reality, imagination and life allows a deeper examination of the psycho-psychological world of the hero, the high human image of the khan as king and father, a convincing depiction of the endless riots in his heart.

While Shamsiddin Haji was still a child, in his dream he was used by unseen forces. He tells Muhiddinbek: "I was going somewhere in the dry steppe without grass. Suddenly, on my way, a knee-high grass sprang up, a white light appeared over it, and out of the light came Ena, dressed in white from head to toe. The word Bibi Nur came to my mind, and Ena nodded in agreement. I raised my voice and shouted, "Bibi Nur e-naaa," and my mother woke up frightened." [6.89]

When the protagonist tries to direct such a miraculous ability - divination potential to divination - these actions are forbidden by the patrons. Apparently, E. Samandar, in his views on the participation of spirits in the management of events, on one hand, denies romance and fortune-telling. On the other hand, due to the potential of Shamsiddin Haji, who did not have enough knowledge about the objective foundations of the development of nature and society studied in science, ignorant of the science of astrology: the objects inside the unopened iron box are misidentified. Things that have already been buried are easily found. It becomes telepathically clear who, when and where stole the stolen valuables.

The wolf, nicknamed Yildirim, and his charming Borizod, are also gentle in the face of the incomparable power reflected in their eyes, and cannot hurt the souls of the people. Also, sometimes during the interrogation, sometimes in the dream, some supernatural force is activated, and the secret of all things, including the tragedy of Arab Muhammad Khan, becomes clear to Shamsiddin in advance. Importantly, innocent people arrested as suspects and their own lives are saved because of this ability. However, in the case of the khan, it will not be possible to stop the impending tragedy.

"... green grass sprouted to the knees, white light spread to the Ark Square, and Bibi Nur appeared. He drew a line in the air with his hand. Smooth water flowed along the line, it was first a ravine, then a river. Gradually the river receded. A piece of land on the beach, where his brothers Najmiddin and Muhiddin appeared. A flock of white birds began to fly over Bibi Nur's head. He made a circle and headed for the beach.

In a fit of rage, Shamsiddin went into a trance. He saw his soul turn into a bird. The bird followed the white flocks to the river bank.

When the moments of agony were over, and the bird came to life again, he saw a horseman wrapped in a skin on top of Shamsiddin. He gently untied Shamsiddin's leg." [6.108]

Thus, the writer emphasizes, firstly, the socio-genetic aspect of the issue of personality, and secondly, the aspect of selectivity and empowerment. The supporter based his power on the beliefs of the people. This allowed the image to carry out the mission of calling the dishonest to justice, the ignorant to irshad, to appear as a living person, and the self-

examination of Arab Muhammad Khan, whose heart was burning with regret and longing. At the same time, Haji Shamsiddin, with his torch of contemplation, is still far away from the country - under Imamqulikhan's control, but his consciousness is burning with the desire to feel the pain of the country, to heal his wounds, to bring his injured children out of the swamp of ignorance, the property of the soul is inextricably linked with the fate of the transparent Abul-Ghazi. As we have seen, the novel also has elements of shamanism. The fact that Shamsiddin Haji knew the events that were likely to take place, that he was able to cure certain diseases, that he had a certain influence on natural phenomena, that he fought evil spirits, and that he had magical powers in his eyes shows that he received help from holy spirits. In the miraculous actions and thoughts of the hero, such as gaining strength from the spirit of the ancestors and rescuing them from harm, there are also elements of magic, which are preserved in the folk beliefs.

Importantly, the influence of the Qur'an and the holy spirits harmonizes with the emotions in the hero's heart, directing his thoughts and actions to goodness. So, the received spiritual energy is spent on good deeds - the person and his interests. There are many examples in the novel that confirm our opinion that the owner of the faith is a noble person. The memory of Murtazobek's daughter Nigina (Anusha) is restored by reciting Surah Yasin. The girl is freed from the clutches of witchcraft caused by witches in her childhood. He is regularly given spiritual support, encouraged to be courageous and determined. Those who use magic, such as Ibn Badal, to harm people will be cut off. Victory will be won in the fight against the worldly vengeance, irreligious and conspiratorial brothers Kurbanhoji and Nazarhoji. The poor citizen and the suffering nation are protected from violence. All of the above processes confirm our opinion.

The novel tells the story of the dervish Shami's dream: the story of the "Three saints" (Shamsiddin Khoja, Najmiddin and Muhiddin Shaykh) who, adorned with chariots and dodged by the oppressors, left the world and entered the cave, where they received God's mercy. This episode differs from the novel's reality in that it takes place in a separate space and time. Its clear spatial and temporal demarcation ensures its relative independence. At the same time, the author is able to unexpectedly connect it with the main events through the memory of the protagonist. The dervish Shami, standing at the foot of the three saints, associates his thoughts with Sultan Uvais bobo and his fiery supplication to Allah for the sins of the ummah.

Obviously, at a glance, it is difficult to grasp the connection between these events. However, the same unexpected combination allowed the author to compare the reality of the work with the maze, to strengthen the metaphor in the poetics of the novel. After all, the story of the birth of Sultan Uveys, his miraculous power, his arrival from Khorayin to Khorezm and his place among the mountains, his kindness to his mother is a great example. Because Hazrat Sultan Uveys stood in Khorezm during the Uhud campaign and watched with inner gaze the battle near Madinah with the help of angels. They saw that one of the lower teeth of the besieged Messenger of Allah (S.A.V) was broken by a stone thrown by the polytheist Utbah, and his blessed pus was wounded by a stone.

His two supplications to Allah subhanahu va ta'ala will be answered. By the great blessing, not all the ummahs, but the sins of half of them will be forgiven. Even if they are asked again, the sins of the remaining ummahs will not be forgiven until the Day of Judgment. After this distant "history" revived in the imagination of the dervish Shami in the mausoleum of the "Three Saints", the reader involuntarily imagines: Will the sins of those who oppressed the governors, stabbed their fathers, and scattered the people be forgiven ?!

Questions like whose face will be white in Mahshar, whose face will be black ?! The author leaves the answers to such questions open and allows each reader to search for specific answers to them from their own hearts. That is, the enlightened reader always believes in the vigilant faith, the command of the heart. Consequently, the association associated with the nature of the image requires the reader to be creative, to follow the author's chain of relationships between events - the writer's artistic philosophy, the individual way of expression in poetic perception of the world, the comparison of associations.

As Erkin Samandar clarifies through gestures, the fact that a saint cannot be a mediator of sins is not a sign of weakness in his soul. The verdict of unforgiveness occurs because of the disunity in the kingdom of Arab Muhammad Khan, which is not only displeasing to people and holy spirits, but also to Allah.

In the novel "God's well" the author effectively uses the motive of communicating with the supporting spirits through dreams in revealing the psyche of the heroes. In particular, Arab Muhammad Khan speaks several times with the spirit of his father. In the dream of Qazikalon Murtazobek, father Ishaqbek bequeathed. In his dream, Isfandiyarkhan communicates with his ancestors and so on. Such situations in the novel have a certain effect on the fate of the protagonists. The supportive spirits in the dream motif are given in sync with the flow of historical events and influence the development of the novel's plot.

Apparently, Nasir is well acquainted with the fate, faith, and tragic fate of Arab Muhammad Khan and his descendants. Due to the active use of various motives inherent in the beliefs of the people, the novel convincingly depicts the flow of historical events and the fate of the protagonists.

Contradictions and comparisons play an important role in concretizing the poetic idea, making the image bright and vivid. Because parallelism is one of the poetic (stylistic) methods, it serves to reveal the poetic content by placing two or more events side by side. [9.235] Its compositional type, which occupies a special place in the classification of parallelism, is also widely found in the genres of kinna texts, fairy tales, epics, short stories, novels. In doing so, it not only connects a few quartets to each other in content, but also ensures the integrity of the event.

As discussed above, in the historical novel "The Well of God", the parallel presentation of such a pictorial method to the main plot line served to increase the artistic value and impact of the work.

The author is also based on the symbolism associated with animals in folk beliefs and imaginations as a comparative source. A compositionally parallel plot that is comparatively connected with the content of real events, exaggerating the character, generalizing, interpreting social problems: the images of the wolf (Yildirim), the ruler of the desert, and the dog (Borizod) events are particularly noteworthy. If we compare the behavior and destiny of real and figurative images in the novel, we encounter many parallels. For example: Arabmuhammadkhan - the ruler of Khorezm, Wolf (Yildirim, ie Lightning) - the ruler of the desert. Habash sultan is the incompetent son of a ruler. Borizod is a predominant creature with wild and animal traits the offspring of the wolf.

The Fatherhood, which reflects the wolf's aspirations to unite the tribes according to totemistic views, has been recognized by ethnographers and folklorists on the basis of archeological sources. The dog totem also represents the image of ancient ancestors. He understands that the author did not take a random path in choosing a comparative source that creates parallelism. The discovery of meanings related to symbolism helps to determine the ideological and aesthetic value of the plot in the text of the novel. It is worth noting that the antiquity of the symbolic plot is also an important and credible factor. Because the more perfect the symbolic image, the brighter the opening of the real image.

Arabmuhammadkhan brought up Borizod from a young age. That is why he is loyal to the khan. But the khan also brought his brothers Habash and Elbars, didn't he? Why did those villains rebel against their father? Did something go wrong by the father somewhere? By the will of the Creator, a good child can be born from a good father, and vice versa, from a bad father. The roots of the ungratefulness and disgrace of the khan's children are much deeper. According to the author, the main reason for this is a lack of upbringing and blood disorders. As we know, a father has no power to kill both his sons. Even Abulgazi, who asked permission to "open the eyes" of the two brothers, flatly refused. But, in time, the boys' anger and hatred freeze the khan's softened heart.

The father, whose appeals were in vain, said:

"I have only one choice, and that is to make you parricide." The last bullet in my mind is so powerful that the child who died of his wounds will burn in the fires of hell forever, years will pass, times will pass, generations will come, but the sounds of these bullets will pass from ear to ear and encourages, to the vigilance of fathers, to the mercy of children. When people hear your name, they will be disgusted[6.191-192]. However, not long after, he prayed to Almighty Allah to forgive the sins of the ignorant boys in the throes of ignorance. Because he feels guilty in one way or another. The father sincerely wants his brothers to get rid of the swamp of depravity and step on the path of religion.

Therefore:

"Lord, forgive the sins of my ungrateful sons, take them out of the mire of depravity and lead them to the path of religion. Forgive those two unfortunate sons whom the father could not forgive" - he apologizes.

Professor Umarali Normatov, referring to similar situations in the novel, writes: "... the most exciting and fascinating places in the work are the dramas, tragedies and plots created by history." [3.62]

Unfortunately, the literary scholar is limited to evaluating other colorful plot lines as "read with interest." In our opinion, it should also be noted that such contemporary plots, which are the product of the writer's imagination, are an artistic imagery method used for compositional parallelism. Because Erkin Samandar was in no hurry to draw ready-made conclusions from reality. By creating problematic situations, he encouraged the reader to observe, not just being a spectator of the flow of events. To this end, the lives of historical figures have presented a figurative plot in parallel to the horrors of historical dramas. He tried to embellish the novel with a deeper insight into the essence of the matter, oriental wisdom, and religious-Islamic beliefs.

The novel depicts the battle between Yildirim and Borizod as follows: They suffocated. Although Yildirim's power was to kill two or three of Borizod's, he for some reason did not use his deadly craft, and did not move his teeth, which usually reached the bone when he hit his mouth, through the skin.

Borizod punched his opponent in the leg, pulled him down, and climbed on top of him. He let go of his foot and dusted his throat. Yildirim almost lost his defense. In a fit of rage, Borizod bit his throat like a lump, blocking his "airway." Lightning struck him with a blow, and his legs became loose again. Borizod cut his throat completely. He lay on it without letting go of his throat until his soul was out.

Yıldırım, who ruled the desert for many years, voluntarily gave his life for his son. [6.193]

Borizad, who killed Yildirim by killing neither a wolf nor a dog, does not feel that this soul, which he killed, once gave birth to him, and that this wolf has the power that no dog has ever had. This should come as no surprise. Because he was neither a wolf nor a dog. Yildirim also wanted to enter into "negotiations" with Borizod. The wolf, who did not use his strength or his life-giving skills to the point of two or three, and almost did not defend himself, has a deep sense of fatherhood. With the power to throw Borizod over him with a single blow, he voluntarily surrenders his dear soul to the child's first.

Apparently, Erkin Samandar ensures that the reader is in active contact with the author, increasing his ability to observe and trying to create a situation of interaction. The author does not always express his opinion openly about the life problems described in the novel. Because it makes it possible for the reader to understand the idea himself.

Although the wolf is instinctive, he is not alienated from the feeling of compassion for his child. Are there few loving fathers in our history who have spared their disabled child? Let us take only Ulugbek's incomparable love for Abdullatif Mirzo. Let's remember the spiritual waves of the scientist Ulugbek in Odil Yakubov's novels "Ulugbek's treasure", Pirmkul Kadyrov's "Mother falcon's wail". It draws our attention to the extent to which the images of the fate of Arab Muhammad Khan, created by involuntary Erkin Samandar, depend on them. The author sometimes points out the sins of the father, both openly and symbolically, about the sins of the indifferent and careless father in the actions of the children.

As if he had not persecuted his father and removed him from the throne, the father used the last opportunity at his disposal against the patriarchs, who went so far as to shoot him in the eye and savagely kill him. Indeed, as the author rightly points out, people are disgusted when they hear the names Elbars and Habash for centuries because of the power of this last arrow in the hand of Arab Muhammad Khan, and the stones thrown at the souls of the ungodly are indeed unbearable. The fate of the parricide encourages fathers to be vigilant, children to be honest, compassionate. Elbars, who was soon buried alive as a result of revenge, comes to mind involuntarily as we watch the burning of the Ethiopian, who is suffering from rabies and endless suffering. Is this the result of the prayers of a heartbroken father, or is it the punishment of Allah for a misguided servant?

Burizod, wandering in the desert, also dives into the whirlpool of wildlife. Yildirim's role is very, very well known to him when he is in the throes of loneliness. Unable to keep up with the herd of dogs, he contracted rabies and lost his blood. He is tormented in a whirlpool of severe torment. Look at the fate that when he leaves the world, he will have time to make the Habash sultan suffer from the same disease.

Conclusion

There are many mysteries and mysteries of this ancient world. Hazrat adorns a person with sound thinking and contemplation. The various methods and means of artistic expression, which are the product of the development of artistic thinking, grow, improve and enrich along with the thinking of the people.

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