



## **CREATIVENESS OF A THOUR, PERIOD AND SYMBOLISM**

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### **A B S T R A C T**

This article is about the mythological story “Javahir”, which interprets the processes of the interpretation of personality and society in the context of artistic truthfulness, the impressionability and example of high artistic creations that determine the salinity of John Steinbeck’s novel. In it, the question is drawn to the pen of common people and interests, the conflict between the real world of lust. This article also analyzes the rise to the figurative level of a number of aspects such as precious gem - notengness, profanity, violence, rich-poverty, death.

### **K E Y W O R D S**

symbolism, mythological story, metaphor, narrative, unreal life, fantasy-fiction, precious pearl - notengness, profanity, violence, rich-poverty, death.

According to a well-known Russian literary critic, a major scientist in US literature Albert Belyaev, “John Steinbeck interprets the problems of a huge social period in his works, including in his novels, as some literary critics (such as Hoffman) say, not through strong rhetoric, formal calling, but in a non-public and fascinating artistic, poetic-symbolic scale. The question of the Social period and personality was used in a highly humanistic pathos in the process of Steinbeck’s depiction of the suffering, discontent, poor and sad lives with great pity and pain” [1].

In fact, the impressionability and pattern of high artistic creations that mark the salinity of John Steinbeck’s work is also determined by his interpretation of the processes of the interpretation of personality and society in the context of artistic truthfulness. He is distinguished in this by the fact that he was able to perfectly use the colorful poetic possibilities of symbolism, metaphor, narrative, fairy tale, unreal life, imaginative-fantastic method.

The mythological story “Javahir” is distinguished by the depth of the poetics of the conflict between ordinary people and interests, the real world of lust. The cinema captured the most huge pearl in the world. In small offices in the city, employees of pearl shoppers sit. And the assistants would sit in their offices and wait for when they would bring the pearl to him, and they would start to bargain with him and scold him, shouting that the seller had entered the market. This case will continue until the pearl seeker is persuaded by another inexpedient price. Yes, customer’s also had its own limit, which buyers would not be immersed in overtaking. Because there were also times when the seeker, angry at the low price, took his pearl to church and donated it. When sales ended, buyers were left alone in the office,

regretting that the jewels did not belong to them, and nervously played the pearl with their fingers. Indeed, he was the one who bought the pearls.

He had put his staff in different offices to make it look like a competition. This wonderful message has also reached the shopping offices. The eyes of the oligarchs got, and a slight tremor entered their fingers. Any pearl buyer involuntarily imagined that his master would not live forever, that over time someone could sit in his place. Each of them imagined that if andak was a foundation, he would start working independently”[2].

Having heard that cinema has found the world’s largest and most valuable gem, the first in the Church of the atmosphere of bring sellers, and even the gados, is whipped up: because, from people of the social environment who are obsessed only with interest, money and profit, one cannot expect anything more or a positive attitude from them:

“The message had heard of beggars on the doorstep of the church before everyone else. They were pleased. After all, they knew very well that sometime would not be the one who gives more generous charity than the poor who embraced happiness.

The fact that beggars, whose sharp social intuition of the writer has even turned the church porch into a space for lying down, can notice from disinterested and taciturnness to deeds that do not know anything more, is one of the terraces of the work’s poetics. A. Navoi wrote in disgust that the rural people would deceive the common people, the working peasants and the poor-and take them cheap-hostage, and then sell them extremely expensive in the way of their black ego.[3]

Steinbeck brought and sold from the field of utilitarianism pearls, giving the dimension of dreams a much more thoughtful opening through such a characteristic literary detail as their “eyes get and light trembling dirt on their fingers”. The writer very masterfully shows such inclinations as lack of self-realization in human nature, greed, subordination to interest, winking that he is strong. The writer further deepens such a large-scale atmosphere of interest and describes: “the luster of cinema would enter other people’s dreams, invoke their desires, goals, goals, thoughts, needs, interpretations of the future, in the only way to satisfy them was only one person, and if he had a movie. It was interesting that for some reason everyone began to see their opponent in the cinema.

J. Steinbeck relies on a mythological-poetic method - the spirit of song tones-in his interpretation of the Pearl conflict, where many of his lust slaves put fire on suicide. This made it possible to further darken the ideological intentions and philosophical scale of the writer. The melody of the song is harmoniously combined with sweet fantasies, sweet dreams whipped in vain, observations of getting rich at once.

Human dreams are borderless. With the fulfillment of one, the second is born. From psychology it is known that giving in to excessive and impossible foreign dreams ruins a person, distracts from the right path. The life conflict, the drama of the soul, is described in such a mastery that the hero, raised to the level of such a social type, is embodied in his state of being. Javahir (jewel) is salvation, which he interpreted as a savior, the hero considers for himself the only means gem is on the way to achieving dreams.

The fact is that the times when pearls were originally found melody of Huana was happy from the intuition of cinema, and this universe could not fit into the world. The writer thus made the most of the symbolic-mythological poetics associated with the melody, sweet fantasy, higher goals, achieving the interpretation of socio terms. Music, the song was manifested at the level of a figurative-symbolic means of poetics, which provided the story “Javahir” from beginning to end. Because of this unique

find - a large and precious gem, the tragedies that happen to Juan's poor family were first interpreted through song tones.

The state of mind of cinema, its joyless anguish, is in harmony with its great intention. It is a human destiny for him to unwittingly immerse himself in the anticipation of great dreams and pure intentions in the moments when great wealth enters his hands. I did not believe in the reality of his intentions. However, such an intention cannot be limited, but at the same time it is not difficult to encroach on it, and to erode. The divine universe, a movie in which the fate of God is shimmering in his heart, even realizes that the gods do not welcome their luck in their dreams, which are born by chance. Because, the random achievement or luck, which is obtained unexpectedly, is divinely perceived as a deposit. The writer described this subtle and painful feeling in the cinema as "in order to protect his dreams from all kinds of encroachment, he was constantly pitting himself alone against the whole world. His eyes, his mind, had advanced the danger long before he appeared".

The attraction of the artistic skill of John Steinbeck is that he can use every simple item as a poetics of figurativeness. And in the opening of meaning-essence, a symbol and a metaphor will closely help. In general, the atmosphere of symbolism and figurativeness for Steinbeck in the interpretation of the individual and the era, the spiritual and spiritual world of man is considered a poetic method.

It is known that artistic creation and philosophy are considered close, complementary areas, such as twin concepts. Works of art reflect the philosophy of the opposite phenomena of life and living, human spirituality, marriage and humanism. In turn, the system of opposing ideas, phenomena such as events, black and white, good-bad, angel-evil, courage-nomadism, nobility-lowness, in which the image is interpreted in works of art, is the main source and base treasure for philosophy, for philosophical research and conclusions.

In the interpretation of the relationship between period and personality, the method of symbolism and figurativeness is one of the foundations of attractiveness, impressionability and poetic depth. In Steinbeck, this is more conspicuous in the way of using a mythological model (the novels "spark of hate", "our grief", "golden bowl"), and the story "Javahir" is created in the narrative-narrative model. In this work, the precious gem has been elevated to the figurative level of a number of aspects such as notability, profanity, violence, rich - poverty, death.

The secular popularity of the figures of us literature is also due to the fact that in their works they interpret philosophical ideas in high poetic attractiveness. "The Adventures of Tom Sawyer", which translated from American literature into Uzbek and received the attention of a wide range of readers (M.Twain), "Uncle Tom's Hut" (G.Bicher-Stou), "Chingak chuk-snake" (J.F.Cooper), "American tragedy" (T.Draser), "The old man and the sea" (E.Hemingue), "Martin Iden" (Jack London), "Jewel" (J.Dozens of novels and short stories such as Steinbeck) are important creations with a priority of philosophical and social ideas.

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