



Symbolic Representation in Stories of Afghan Writer Rahnavard Zaryab

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Abstract: This article analyzes the works of the talented writer of Afghan storytelling, Rahnavard Zaryab, in particular, his stories such as —Coffin maker and —Photography Teacher. Unlike traditional Afghan writers, the author is interested in a description of the processes taking place in the human heart. He tries to express an inner psychological attitude towards reality rather than incident is a priority. A number of the author's stories are characterized by a desire to uncover such aspects of the human psyche. At the same time, the author enriches the narrative with a variety of scenes, depicting the processes taking place in the spirit of the hero. In order to broaden the story, the story was compared with the story of Uzbek writer Nazar Eshanqul's —The man who led the monkey.

Literature has done a number of studies on the issue of describing the human psyche, and a number of ideas have been raised. In particular, literary critic T.Juraev pays special attention to these aspects, in his view: — ... the flow of consciousness is the activity of the human brain, that is, the process of thought, the movement of the human mind in different mental states, its relation to external and internal influences, in other words, the brain is smooth and uneven, inextricable and detached, conscious and unconscious (instinctive, habitual). or a psychological phenomenon of intense, shaped or unshaped flow [1, p.17]. In the case of Professor M.Kolbekov's study we find the following points: —But we must emphasize that the "flow of consciousness" in fiction is not just a term, a specific creative method, or a method of description. Its genesis, its way of thinking, its psychological analysis, is based on the concepts that are understood and not understood, meaningful and meaningless, conscious and unconscious. The principles of reflection, expression and observation of the inner world of the person, the direct observation and grief in describing its mental state, the living with its perceptions, the perceived and unexplained movement or flow of the human mind [2, p.369]. Literary scholar J. Eshanqulov expresses the emotions and feelings in the human spirit as follows.:

—The human psyche is a vast universe in which emotions and emotions manifest themselves in two ways: the first is a sense, with a certain logic, with a firm conclusion and orientation towards the outside world. This feeling expresses a person's attitude toward society, people, the environment, and the views they have about it; consciousness synthesizes all of this, that is, the mind is directly involved. Secondly, the subconscious is the perception that is not flowing into the mind, but always present in the human psyche, constantly interacting with the outside world. These feelings form the basis of human behavior and mentality [3, p.43]. The main findings and results Thus, when literature is expressed through words, the artist must —stir the soul and spirit through the words —elegantl, —profanel, —purel in his/her work. In the present literary process, such authors are able to reach the hearts and souls of people with their works. In particular, the works of one of the most active writers of modern Afghan literature, Rahnavard Zaryab, also focuses on the spiritual world of the human being, and the state of the heroes he creates stirs up emotions in the human heart. The writer has worked in the story genre such as —Scary dream [4], —Screaming[5], —Magic City [6], —Photography Teacher [7], —Without flower and Beast" [8], —Coffin maker [9], —Funeral [10], —The wall [11], —Our village[12]. In most of his stories, the writer describes the hero's mental state and his own experiences.

The protagonist of the story *هعلن رطن* [Mo'allem-e rasm] is a pessimistic photography teacher, and he captures the hearts of readers around him with unimaginable, mysterious thoughts. His paintings depict the contradictions in life in black and white. The struggle between life and death is elevated to the epigraph in the story, and it is more clearly reflected in the storyline. The epigraph "Life is our debt from death" is the epitome of the whole work. The teacher first draws a picture of a human hand on a blackboard and a worn out picture on a blackboard, and students draw only one month. The teacher just stared up at the sky and thought of some strange things that he couldn't think of. In the story, the teacher's mental state is determined by his views and strange thoughts. The story thus unfolds slowly and pupils are bored of drawing. My teacher is asked to draw a different picture. The teacher then goes to the blackboard and draws a sketch of a skeleton and a bunch of flowers on a skeleton's fingers. This picture, which amazes pupils, raises questions for them.:

هعلون گفت: - ام ای تصییر را هزگ تگذارید. کظی اس هیای تجا پزطید؟ - ای دطت گل را چزا گرفت؟ هعلن،

ت دطته گل، ک تزگی رتیش ریش دات، خیر ذ سهشه کزد: - ای گل، سذگی اطت. دین ج کا ویدین. ک ف چیشی سذگی در دطت هزگ اطت. هعلن، ت تصییر خیر ذ ووزد گفت: - ا، سذگی... سذگی در دطت هزگ اطت. آ ای را اس ها بض هی گیزد، د هزگ اطت اس خ اصلاً دیگر چیشی گفت. تاس ن، سذیک پجز رفت ت توای اطوای صاف پزداخت. هارطن را آغاس کزدین

[Mo'allem goft: - Näm-e in tasvir-rä marg begozärid. Kasi az miyon-e bachchehä porsid? - Än daste-ye gol cherä gerefte? - Mo'allem, be daste-ye gol, ke barghäye rize rize dāšt, xire şod va zamzame kard: - In gol zendegi ast. Čizi nafahmidim. Kanjkov şodim: Zendegi dar dast-e marg ast. Mo'allem be tasvir şod va şomorde şomorde goft: - Hä, zendegi ... zendegi dar dast-e marg ast. Aslant az xod-e marg ast, än-rä az mä pas migirad. Digar čizi nagoft. Böz ham, nazdik-e panjare raft va be tamäşä-ye äsemon-e säf pardäxt. Mä rasm-rä äg'az kardim.]

—The teacher said so: - Name the picture with —Death|. One of the students asked a question: - —Why did he hold a bouquet of flowers?| The teacher whispered slowly to a skeleton which was holding the bouquet of flowers: - This flower is Life. We didn't understand anything and asked again: - Is Life in the hands of death? The teacher looked at the picture and answered it earnestly:

- Yes, Life ... life is in the hands of death. In fact, death itself takes away life. He said nothing more and went back to the fence and began to look at the clear sky. We started drawing| [13, p. 107]. Apparently, the story of the hero in the story shows the mood through dialogues. The writer effectively used dialogues to stimulate the hero's mood. This image also gives a broader interpretation of the meaning of the epigraph. This interpretation is further enhanced by the pupil-child dream in the story. This picture, which draws the reader into a spiritual dilemma, comes alive in the dream. The writer tells the story of a nightmare:

□ آ ای رس، خاب ترص اکی دینم: کچه پیچ در پیچ تگی ت. در دطبع دیارای تذا، قذ افرات تذا. هعلن رطن های، در هیای کچ ایظناد تذل تزگ ای ریش ریش گ ل در دطت دات ک گ د دطت دات. اطوای را هیگز یظت. آگای، وای تصییر ری تخته صفا، وای اطکلیت، اس خن کچ وایای ذ ت طی هعلن رفت. وای طر اطتخای تذا پیچ گت پطت دات. وای طر، دذایب اس ن تاس ذ تذا. آگار لی در دطت دات. اطکلیت دطت گ، ذید. دیگر هیخ اطکلیت، طی هعلن ها رفت تا اس عکی خذید. هعلن ک ا را دید، طخت تزطید اطکلیت، تاس ن ت آسذیک تذا گفت: - تذا، سذگی را ت هی تذا! آ ای عزق، در پی ای هعلن هی در خیدذ. بض، قزددع. تعذ طی ت ذاحت ل ا گ د دطت ی ت گ ا بض رفت. اطکلیت! ن ت آسذیک تذا گفت: - گل را تذا. سذگی ات را تذا... هی خذم ای را ت ت داذا

[Şab-e än ruz, xäb-e tarsnäki didam: kuçe-ye piç dar piç va tangi bud. Dar do suyaş divärhä-ye boland, qad afräšte budand. Mo'allem rasm-e-män, dar miyon-e kuche istäde bud va daste-ye goli dar dast dāšt ke gol-e barghäye rize rize dāšt. Äsemän-rä minegarist. Nägehän, hamän tasvir ru-ye taxte-ye senf-e-mä, hamän eskelet, az xam-e kuche namäyän şod va be su-ye mo'allem raft. Hamän tour , dandänhayaş az ham böz şode budand-angär mixandid. Digar, esklit dast-e goli dar dast nadāšt. Eskelet, su-ye mo'allem-e mä raft va bä ävöz-e xoşki xandid. Mo'allem ke u-rä did, saxt-e tarsid-e eskelet, böz ham be u nazdiktar şod va goft: - Bedä, zendegi-eä be man bedeh! - Dänehä-ye arq, dar pişäni-ye mo'allem midaraxşidand. Negähi be daste-ye gol andäxt va be sine feşordaş. Bad, pas pas

raft. Eskelet ham be u nazdiktar şod va goft: Gol-rä bedeh. Zendegiät-rä bedeh...man xodam än-rä be to dädeham!]

—I had a terrible dream that night: a rough and dark street. Both sides of the street were surrounded by high walls. In the middle of the street the teacher was staring up at the sky with a bundle of flowers in his hand. Suddenly the skeleton on the blackboard appeared in the middle of the street and started walking towards the master. The skeleton was composed only of bones. The skull's mouth opened wide and laughed, but the skeleton had no flowers. He walked over to the Master and laughed aloud. When the teacher saw him, he was frightened. The skeleton was approaching our teacher, and it said so: - —Give it to me, Give the life to me!! Sweat glittered on the teacher's forehead. She looked at a bouquet of flowers and placed the flower in his bosom. He started to walk slowly. Skeleton also approached the teacher and said: - —Give me the rose, give me your life ... I gave it to you !! [14, p. 108]

In this dream story, the struggle between life and death is revealed through symbolic means. Flower is a symbol of life and living. The skeleton is the expression of death, the cessation of the vital activity of the organism, the termination of the life of the living organism. The writer like a photographer does not directly state the death. He illustrates it through the reader-child's dream with symbolic means. The writer reveals the culmination of the hero's mental state. In this case, the stories of the Uzbek writer N. Eshanqul's story comes to mind. Because, in the Uzbek storytelling, N.Eshanqul embodies the inner world of heroes, who, like the heroes of Zaryab, tend to be depressed, pessimistic, deeply illusory, deeply embedded in the philosophy of life. Even in the writings of both writers, the subject matter, the essence, and the professional characters resemble each other. In particular, —Photography TeacherI by Rahnavard Zaryab reminds us —The man who led the monkeyI by Nazar Eshanqul. The image of R. Zaryab's pessimistic, thoughtful protagonist is also closely related to this story: —It was the first time I had ever seen him in an old chair with deep thought in front of his house. He was like a statue of cruel goddesses whose eyebrows were shaved, bearded, wrinkled and ugly faces depicted in the history books, and the man's eyes were drawn back to his unpleasant sensationI [15, p. 120].

These symbolic symbols enriched R. Zaryab's work and aroused great interest among readers. As we have already mentioned, the works of the writer and his stories have played an important role in Afghan literature. In particular, at the stage of development and development of Afghan storytelling, Zaryab's works are distinguished by their new forms and essences, and the human and life realities are expressed in unique artistic ways.

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