

DEVELOPMENT OF SYMBOLS

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Abstract:

This article is devoted to the reasons for the appearance of symbols and the stages of their introduction into works of art. Until now, scientific opinions about how the symbol has been formed have been analyzed, as well as the stages of development up to the artistic work have been discussed.

Keywords: symbol, convention, myth, cultural information, collective memory, color symbols, number symbols, folklore, new form.

Introduction

Although the symbol has already become a familiar term for many people, as a result of searching for answers to the questions of what it is and what are its characteristics, when studying the sources, it can be seen that a complete scientific conclusion has not yet been reached on the issue of the symbol. That is why it is necessary to study the history of the origin, development and impact of the symbols on the literary process and look at the recorded sources. The questions about the essence of the symbol were put before the people of science as early as the time of Aristotle, and from that time until now, scientists of every era have given valuable answers. The scope of understanding of the concept of symbol in fiction is very wide.

By its very nature, a symbol is a generalization of a reality that refers only to what it represents. As the famous Russian philosopher A.F. Losev said, even if a symbol is the content and essence of a thing, not every content and essence can be a symbol of a thing¹.

The conclusion that follows from this is that any essence of a thing cannot be a symbol. In order for the essence of a thing to become a symbol, it must be re-perceived in its own way, reach the level of acceptance by the majority on the basis of a certain level of conditionality.

The emergence of symbols has a spiritual and psychological basis. Goble d'Alviella in his work "The Migration of Symbols" puts forward the following points in this regard: "A symbol is a form of expression. Its main purpose is not to obtain a copy of the object, it is the transformation of form into meaning, form into formlessness². O. Ochilov, doctor of philological sciences, relying on this idea, defined symbols as having the characteristics of bounded infinity, formlessness in form, and generality embodied in individuality way of thinking³ evaluates that. Such a way of thinking characteristic of symbols finds its expression in myths. In relation to this opinion, Doctor of Philology O. Ochilov makes the following conclusion about the roots of symbols in myths in his research: "The thinking of the primitive man, who had just separated from the animal world, had the nature of instinct. He created symbolic images based on many natural forces based on his views on the surrounding animal and plant world. Such symbolic images have developed widely

¹ Лосев А.Ф. Логика символа. Лосев А.Ф. Философия. Мифология. Культура. – М., 1991. – С. 258.

² Очиллов О. VII-X асрлар танг даври шеърятда рамзлар семантикаси. Ф.ф.д. дисс. – Т., 2018. 16-б.

³ Очиллов О. VII-X асрлар танг даври шеърятда рамзлар семантикаси. Ф.ф.д. дисс. – Т., 2018. 16-б.



in the social sphere. As a result of primitive man's weakness of ability to express, complexity, ambiguity, mysticism was instilled in formal images and an unusual associative view was created. In our opinion, the roots of symbols in myths are here⁴.

The earliest systematic study of symbols in the Western world was carried out by the German scientist Hegel. Based on the point of view of art and philosophy, he divides human art into symbolic, classical and romantic types. He considers the art related to the family of symbols to be the earliest art of mankind. At this stage, people tried to express their feelings and realized truths, but they could not find a suitable form, i.e., a formal image, which has the feeling-evoking properties, so they began to use symbols as symbols⁵. Hegel evaluates the activity of the symbol as a stage of training the human spirit, therefore he emphasizes that the symbol is a way of thinking, a form of knowledge. In general, if we pay attention to the socio-ideological content of different views about the symbol, it is shown that symbols have common aspects with the concept of culture. Culture, as a complex social phenomenon, assumes the responsibility of preserving the entire experience of a certain society and conveying it to the next generation. In this case, culture is based on collective memory. A symbol too it is stored in the collective memory, serves as a bridge between the preservation of the cultural feelings of humanity and the spiritual world. As Y. Lotman said, all signs that can condense and preserve and resurface all related past memories are symbols⁶.

It is known from history that the appearance, color, pictures, numbers, item or name have preserved a very rich cultural heritage. Before writing appeared, symbols performed this task. Everything has its own shape, color, size, primitive man also created a symbol based on concrete objects. Literary critic N. Jumatova believes that the essence of a color, not the essence of a thing, led the development of the essence of the symbol⁷. For example, a flower is a symbol of beauty, and this beauty was initially unknown to primitive man. But later, the color and smell of the flower excited the ancient man for the first time, conquered his thirst for beauty. In this period, the three sensory organs of a person, i.e. sight, smell and hearing, took the lead in the history of symbols. After a certain period, the synthesis of the feelings obtained through the five senses made the perception of things more concrete. After that, the flower rose to the level of a symbol of beauty and began to be attributed to beautiful girls and women. When approached logically, the above opinions of N. Jumatova are reasonable. It is also known from history that primitive man, when he did not fully understand the essence of this or that thing, first of all accepted it as a symbol of good or evil, depending on whether he would benefit or harm from it. This, of course, is a phenomenon related to the religious views of primitive people. That is, the early human mind, before having the ability to create abstract concepts, tried to symbolize simple empirical ideas. For example, in the early stages of human civilization, because of the difficulty of hunting during the day, light is considered as a concept that embodies goodness, comfort, and prosperity. At night, it is the complete opposite, so darkness is treated as a force that represents evil and terror. Therefore, the black color is a symbol of death, horror, and evil, and has a deep place in ceremonies and rituals. Or, in ancient times, the idea that God lives in the sky was the basis for the formation

⁴ Очиллов О. Ўша жойда.

⁵ Гегель Г. Эстетика. Том 2-й. – М.: Искусство, 1969. – С.13.

⁶ Лотман Ю.М. Семиосфера. Санкт-Петербург. Искусство –СПб, 2001. – С.617.

⁷ Жуматова Н. Ҳозирги ўзбек шеърятига ранг билан боғлиқ рамзий образлар//Ф.ф.н.дисс., - Т., 2000. 12-б.



of the color of the sky - blue, in the form of a divine symbol. From the above we can come to the conclusion that, as a result of some aspect of the thing that affects the human senses - its appearance, shape, smell, color, taste, predominates and awakens a certain feeling in his heart, he either happy, or angry, or afraid, or hurt. It is not surprising that, as a result of a negative or positive attitude to the thing or event that caused such feelings to arise, the ground was laid for the symbolization of this object later. More precisely, in the mind of a person who feels an unpleasant mood in front of something, the same symbol in other similar things and events gradually forms as the embodiment of evil. This process has been going on for so long and slowly that eventually it reaches a point where a certain clan, tribe or group of people creates the same feeling in the mind. Ultimately, the basis of a symbol is a thing or feeling that has the same meaning for everyone. From this point of view, it is possible to support the opinion of folklorist Sh. Also, the fact that the symbol has the property of embodying information in a compact form raises it to the level of the most optimal means of preserving cultural memory and complies with the requirement to provide compact form and spiritual depth, which is considered one of the conditions of fiction. English scientist E. B. Taylor divides symbols into simple and complex types. Simple symbols include the most primitive forms, sounds, and hand movements, while complex symbols include prayer rituals, various objects, and pictures. In general, culture and thinking Symbolism, which is considered to be unique, can be seen in ancient mythology, various religions, and archaic forms of art. So, from the early stages of human civilization, symbols and symbolism have become an integral part of the imagination of life. Starting from the ancient paintings found in caves, every object and sign in life has experienced a period of being coded in a strict system, in the language of modern technology. However, the symbol remained one of the important tools for describing the complex inner world of a person and his relationship with the outside world in fiction.

The symbol that has lived in ancient myths, legends and examples of folklore has also appeared in written literature. In particular, we can find that the thought to be expressed is brought to life through certain symbols in "Avesta", which is considered a common monument of the Persian-Turkish peoples. In this book, along with many laws of religion, opinions about social life, different castes, existing system procedures, etc. are expressed. Symbols related to this religion and its holy book became symbolic over time.

Symbols that have become clear and understandable for many people in the development of artistic thinking of mankind are widely used in examples of folk art as a means of clear, concise and figurative expression of thought. In particular, symbolic images from fairy tales and symbols from proverbs have survived to this day. For example, in folk tales, the fox is a symbol of evil, the fox is a symbol of cunning, and the rabbit is a symbol of stubbornness and sometimes cowardice. The ancient existence of black color as a symbol of fear in writing and white color as a symbol of light and goodness has been transferred to the composition of proverbs, which are examples of folk oral creativity. For example, "The person who is separated from the people will have a black face", "One face is black for those who ask, two faces are black for those who do not give", "The black bottom will remain black", "If you want my face to be white, do your job correctly" In proverbs, colors are not literal, but figurative, and today they have become a symbol.

The symbol is represented not only by words, but also by means of numbers. A special study was conducted by S. Jumayeva about the symbolic meaning of numbers in Uzbek literary studies⁸.

⁸ Жумаева С. Ўзбек мумтоз шеърлятида рақам рамзлари ва уларнинг маъно талқини. Ф.ф.н. –дисс. – Т., 2006.



When we study and analyze the samples of our classical literature of many centuries, the meaning aspects of numbers gain special importance in their symbolic and metaphorical layer. It is very difficult to understand the artistic text without understanding one or another meaning and truth hidden behind the numbers in such works. Numbers used in Eastern poetry expressed not only the exact numerical value, but also some symbolic - divine, philosophical, worldly content. Just as skillful use of number symbols requires knowledge of religion, mythology, philosophy, history, mysticism, etc. from the creator, revealing the meanings hidden behind each number and correct interpretation requires certain training and skills from the student. The number "one" in classic literary examples is used in religion and mysticism in the meaning of absolute existence. We witness that this number is often referred to in order to acknowledge the oneness of the Creator. In the symbolic views of the number "two" of both Greek scientists and Eastern mystics, conflict, contradiction, and inconsistency in concepts were understood. For this reason, a lover who burns in the fire of love abandons the thought of "duality", i.e. "I" and "you". Opinions about the world and the hereafter are mainly expressed through the expressions "two worlds" and "two worlds" and they often have a coincidental character. It can be seen that the symbolization of numbers appeared in different nations for different purposes. For example, the number "one" was considered a symbol of misfortune in ancient Chinese philosophy, while the number "three" represents the three main powers - heaven, earth and man; represented three sources of light - sun, moon, star. In the Christian religion, "three" is widely used, and in many cases it reflects the concept of the "holy trinity" - God - the Father, God - the Son, God - the Spirit. Three sanctification is also reflected in fiction. According to A.I. Borodin, the Italian poet Alighieri Dante's "Divine Comedy" consists of three parts (Hell, Heaven, Arosat), is written in the form of a triplet, and the consistent use of the number three in it is a proof of this.

This symbol, which has traveled such a historical path, entered literature and art in a new form. Although it has certain functions based on its content in other areas, it has become one of the main tools of literature due to the possibility of showing its highest meaning in the art of words. The use of symbols by representatives of classical literature has become widespread, it has become difficult to understand and fully feel mystical poems without metaphors and symbols.

Referring to symbols, their appropriate and skillful use allows every creator to express his thoughts in an effective way. After all, as Abdulla Qadiri admitted, there is a law in writing: first of all, the meaning, then the creation of words to express this meaning - thoughts, not words, but artistically, i.e. That word is specially created for the expression of the thought you want to say, so don't make it up!⁹. In fact, as harmony and proportion become necessary in artistic creation, it is important to find words while avoiding artificiality and inconsistency in the use of symbols in an artistic work.

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