

## POETICS OF NON-TRADITIONAL IMAGERY

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**Abstract.** This article analyzes the poetics of unconventional imagery in Uzbek literature using the example of the story "In the Wing of a Swan" by the famous writer Shodikul Hamro. Innovations in Uzbek literature are based on various principles, and in particular, it is impossible not to emphasize the influence of masterpieces of world literature. This influence should not be overlooked in the manifestation of unconventional imagery in the story analyzed above by Shodikul Hamro. The writer tries to artistically express the idea he put forward in his story: that a person lives without forgetting himself, his roots, origin, spiritual and spiritual integrity, through unconventional imagery. In this, the writer brings every detail to its place and further enriches the plot through the nature of landscape, portrait, lyrical experience and monologue speech.

**Key words and phrases:** non-traditional image, motif, narrator, narrator-author, leitmotif, non-realistic interpretation methodology, landscape, portrait, lyrical experience and monologic speech.

In the early views on the origin of the universe and man, many works were created about the creation of the universe and its various forms. Such myths constantly influence the renewal and poetics of literature. Sumerian literature (in particular, the epic poem "Bilgamish"), Akkadian literature, the sacred book of Zoroastrianism, the "Avesta", as well as the "Story of Rabguzi" by Nasiruddin Rabguzi and other books that are not included in the myths and legends describe the relationship between the universe and man. It is said that the various forms of nature and man were created by the will of a divine power outside the material world. Although many elements of the gods are clearly visible in myths, in essence, man has never stopped trying to understand himself and the creator of the universe. In Nasiruddin Rabguzi's "The Story of Rabguzi," in the section "On the Creation

of Angels, Jinns, and Humans," it is narrated that angels were created from the light of fire and fairies from the flame of fire, and in "The Story of Adam, Peace be upon him," it is narrated how Adam (peace be upon him) was created from dust and Eve was created from Adam's (peace be upon him) left rib.<sup>1</sup>

As is known, in the period of the new Uzbek literature of the 20th century, new images and expressions were not directly introduced into fiction, but were molded based on the criteria characteristic of realistic works, sometimes in the form of an inserted narrative spoken in the language of heroes, in the form of a legend, sometimes in the form of a dream or a dream motif, and sometimes in the language of the narrator, adapting to the author's creative and philosophical concept. For example, in the story "On the Wing of the Peacock" by the writer Shodikul Hamro, we see the motif of self-awareness in the narrative told in the language of the narrator-author. In particular, the father in the story who was looking for a name for his child and his feelings helped the creator to reflect his philosophical concept more vividly.

The plot of the story "On the Wing of the Peacock" is built from beginning to end on the basis of the collision of thought with the laws of life. The writer embeds the leitmotif of his philosophical concept precisely in the core of this motif. The hero of the work, as it were, conducts practical research on himself. Like people's attitudes to life, his attitudes are not frivolous, he feels duty and responsibility towards his ancestors. The author's interpretation of the uniqueness of human nature and paternal responsibility deepens the relationship of a person to his child.

In the story "On the Wings of the Swan", a child is a continuation of life that reflects a person's conscience, truth and spiritual awakening and causes his internal transformation. Shodikul Hamro describes this process not as a smooth or one-time change, but as a complex, painful and multi-stage path.

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<sup>1</sup> Кўрсатилган манба 3-13-бетлар

In this sense, the eternal and eternal coexistence of national values with us lies in the attitude of our ancestors to life and even the search for the meaning of life. In this sense, Professor Bakhodir Karim correctly identifies the specific features of the essence of unconventional imagery and says about these works: “The author does not set himself the goal of teaching anyone or scolding them with his essays. In my opinion, the main thing here is to describe the inner and outer being of a person, in particular, a person who has encountered the disease of creativity and the humor of writing. Therefore, the truth of the hero's suffering, pain, and suffering is clearly visible on many pages.” Therefore, B. Karimov's interpretation clearly expresses the author's voice resounding in his inner consciousness. That is, he concludes that the work can be called a unique everyday work written in various moods. Another important feature of the unrealistic interpretation is that the author's speech and the hero's speech are often mixed. Shodikul Hamro lists many ills in society. He constantly observes the happiness and unhappiness of man. His pure intention always prompts him to think. A constant struggle takes place in his thoughts. His heart is never satisfied: every second his body changes one rhythm and is filled with another turmoil. This incomprehensible mood never leaves the reader indifferent.

The hero of the work wants to live like a human being. He always tries to find the root cause of his anxiety. He is looking for a balm for his soul, which is tormented by helplessness. It would not be wrong to consider this story as a result of inspiration from the works of writers who were famous in Europe at the beginning of the 20th century, such as A. Camus, F. Kafka, and J. Joyce, who were described as rulers of reason. After all, the writer found the methodology of non-realistic interpretation by studying the advanced traditions of European literature. This process opened up endless opportunities for the writer. As is known from history, short-story writers mostly educated people by writing monologues that saturate them with thought.

“The world depicted in a work of art is understood as a collection of images of people, their actions, objects, events, nature, and experiences drawn by the creator in a way that resembles real existence. Thus, a model of primary real existence is created in a work of

art. The world depicted in a literary work consists of separate artistic details. An artistic detail includes a landscape or portrait element, a scene of an object, movement, posture, mental state, and countless other descriptive or expressive elements.” Indeed, in the story “In the Wings of a Swan” by the writer Shodikul Hamro, two aspects include plot and compositional integrity. First, the writer embodies the inner transformations (faith and belief) in the human psyche by imagining a child, and the second aspect is the realization of the impermanence of life based on rain. These two concepts are perceived in a unique way in other works by Shodikul Hamro. It should be noted that no matter what image Shodikul Hamro uses, the image of a person who is ruthlessly struggling with his inner "I" appears before your eyes. For example, in the story, the main character reads someone's diary. In that diary there are secrets that cannot be told to anyone, which a person is afraid to tell even to his closest wife. The writer breaks down this very sincerity characteristic of oriental people. He wants to appear to everyone as he is. Behind this image, the writer's anger, which is raging like a river in his heart, is hidden:

“It's been more than ten days since I've been alone. But I still haven't come to my senses and collected myself. So, when I got married, my life changed in some way, and when I had children, it changed again. I live my life, which was previously divided equally between my heart and reality, but later changed in favor of the second. I can no longer breathe in my heart and maintain a balance between us and reality, as before. As a result, I suffocate and struggle from lack of air, like a fish thrown onto dry land. I tried to drown out the need that was coming from within me: Loneliness! Yes, I realized that in order to regain the lost balance, I needed a certain distance between myself and my family (in general, everyone and everything). It was as if In sculpture, space – how important is distance – is said to ensure the overall harmony of the work being created. Accordingly, when I took my wife and son on the train and returned to the empty house, I thanked God

for my joy. Because I had no doubt that the space in this place would fill the gap between me and my family. One day, I will fly to my loved ones, yearning for them...”<sup>2</sup>

The writer interprets loneliness so poetically that its concept becomes a formula. Birth is like death, Life is like struggle. We can see that the truths of such bitter images radically expanded Shadiqul Hamro's criteria of non-realistic interpretation in short stories. The nature of the landscape, portrait, lyrical experience and monologic speech took a special place in the plot of the work. Every detail is treated seriously. The existence of the image in it was manifested in a colorful form.

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<sup>2</sup> Шодиқул Ҳамро. Муаззам. “Очун”нашриёти.Тошкент 2024й. 87-бет.