

THE ROLE OF ART IN THE EXPRESSION OF SPIRITUAL AND MORAL TOPICS

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Abstract. *In this article, the moral-ethical problems in Sabir Unar's stories and their impact on human thinking are considered. The role of art in spiritual and moral issues is recitalled through the stories "Taruuz"(Watermelon), "Vijdon" (Conscience).*

Keywords: *"Taruuz"(watermelon), symbol, literary, skill, writer, individual.*

"Artistry refers to the method of evaluating works, including the problems of rare priority and character (specificity), tradition and novelty, skill and effectiveness of literature." In this, of course, the understanding of specific criteria is required from the reader. It is known that the reflection of spiritual and moral issues has its own expression in today's storytelling.

Artistry is derived from the Arabic verb "badaa" (masdar), which means "to create something new". In fact, a work of art must be an original new phenomenon not only in national literature, but also in world literature. Art is a complex, harmonious unit (complex) that determines the internal (structural) features of the product of creative work in the field of art.

Sabir Unar, one of the creators who has his own place in the Uzbek storytelling of the last period, is also one of the creators who skillfully absorbed the subtle aspects of human feelings and the reflection of the universe called life into his works. In his works, special attention is paid to universal human issues as well as spiritual and moral issues. We know very well that it is usual for such a matter to be penned in a narrow circle in every work. But its impact on the reader's heart and nerves is different. Of course, writing skills play an important role in this. "Skill is the ability of the writer to remove the barrier between himself and the reader". Sabir Unar is one of those skilled artists. Although the writer's stories are created on different topics, they are all united by life problems and the world of unique images. A great meaning is revealed through them.

Sabir Unar wraps the materials of life in the dress of art and creates a comprehensive work. The images in his works were created based on the events that the reader observed, witnessed and directly participated in his daily life. The writer does not only directly describe images, but also reacts to the image of human feelings and mental conflicts. "The basis of the concept of fiction is undoubtedly the artistic expression of problems related to human spirituality. For this reason, there is no artist who has avoided this in his work". This situation can also be observed in Sabir Unar's work. In particular, in the story "Conscience" there are various scenes about people who are the "conscience" of the people. It is recognized that a person should be true to himself, his conscience, and live life without betraying it. The story began with images of Ghaybar Momo: "Momo Gaybar's real name is Khonsuluv, and the people called her by this name because of her appearance and wrestling. He is embodied in the form of a person with a unique character who unites the people: for example, he used to wake up his grandchildren screaming in pain. He ordered

everyone to do chores and sent them around, until the tea was boiling on the stove and the milk was boiling in the pot, they would finish a whole world of work.”.

Through this image, the hero instills the habit of getting up early to his grandchildren from a young age. Or his moral qualities are shown through the following image: “If there was food spilled in the bowl, he would break the bread in two, clean the bowl and throw it away. He did not leave trail of his tea or even leavings.(shama.) Be afraid of Uvol, he used to say”. Serious issues such as avoiding waste and appreciating all blessings are reflected in the character of this character. The work is narrated in the language of the author. This film presented in the narration method is narrated by the creator in a simple language based on real life facts. The hero of the story, Mother Gaybar, leads the way with her head. He was “unfriendly” - he was an enemy of laziness, selfishness, arrogance”. In the words of the author, “she was a conscientious woman”. Especially in the following part of the story, the bright character of this character is revealed: “Let’s say, if you keep only one relative or neighbor from evil, you can save him from the trap of ignorance!”

It is known that, according to the Eastern mentality, fiction literature not only gives people aesthetic pleasure, but also provides spiritual nourishment and education. Such a situation is clearly manifested in the work of the artist Sabir Unar, who paid serious attention to human spirituality. In this story, a number of moral and spiritual issues are touched upon, in particular, give some bread father’s struggle for the well-being of the people, the contribution of the village elder Keldivoy Koshmurodov to the development of the neighborhood, indifference, and responsibility.

In Sabir Unar’s stories, the description of spiritual and moral problems has its own characteristics, in particular, the expression of individual aspects through the means of artistic representation in the creation of human images is also important.

“The story, by its very nature, does not require describing the characters to the smallest detail. Character formation is not shown in detail as in novels and short stories. On the contrary, only certain moments of the characters and types formed in the story are highlighted”. In life, there are many people who give up feelings such as friendship and kindness for their own benefit and do not value it in the slightest. Some of these situations are reflected in the story “Tarvuz” by Sabir Unar. The main characters of this story are friends named Amondavlat and Khudoykul. Khudoykul is depicted as a self-absorbed person living in the city. The knot begins when Amondavlat and his children come to his friend Khudoykul’s. Khudoykul receives his friend’s arrival in an unpleasant mood. According to him, Amondavlat is asking for money. “Then the couple made a plan to welcome the two guests. They agreed that we will find a solution, in other words, we will convince them that there is no money.” Subsequent images will continue in sequence. “The guests arrived late in the evening. Amondavlat came with his wife, a baby daughter, and a four-five-year-old son with a runny nose. He was saddened to see that his friend was not at home, as if he had to wait without moving anywhere, he had two watermelons in his arms, his wife had a baby in one hand, and a large basket in one hand. had a bag. In the bag, there are turshak, walnuts, raisins, a lot of bread and patirs covered in the flour of the village mill, clothes made for the young girl of Khudoykul. Omondavlat put the watermelons in the kitchen, then washed his face and hands and went to the hall - where the guest was expected.”.

During the play, Khudoykul misbehaves with his friend. He is clearly angry and disgusted by the actions of the trustee. He even forgets that he is his host and that he is his friend who grew up with him since childhood. While talking to his friend, he gets a little angry and says in a low

voice: “Come on, come on, get up, wash your face, go to the bathroom.” The guest is embarrassed by his words. And his friend Omondavlat accepts his words as the innocent words of a close person: “If I were a stranger, would he tell my face.” In the course of the story, the spiritual image of Khudoykul becomes even worse. He went on to say that it is very difficult to earn money from a godly person, and that it is harder than death to get back both money and property that he gave to someone. Of course, these signs will not reach the simple, innocent Omondavlat. Omondavlat really wants to remember his childhood and hang out with his friend. He wanted to sit down and remember the days when he was a classmate twenty-three years ago, the fun things he did. He spoke about the condition of his classmates. But his friend stiffened his neck. It's like he doesn't care about money or friends. “Who is the soul inside you?” he laughed.

Seeing that his friend was upset, he said, “Okay, okay, I won't say that again, I didn't make fun of you” and laughed. His laughter again confirms the harmony of his speech and language. The author does not say it openly, he expresses the situation through the actions of the hero. In Khudoykul's “laughter”, there were feelings of laughing at his once dear friend, classmate, and even the soil where he grew up. At this point, he does not realize that he has laughed at himself. After these words of his friend, Amondavlat began to feel that he had become a stranger. In the work, his condition is given as follows: “The guest was blushing, blushing, and embarrassed. He sat staring at the TV, but his ears were hot as if he had been slapped”.

A piece of bread and a dish are placed on the table. At the word of the guest, a piece of black bread and a patir brought from the village are placed on the table. In the middle of the story, the course of events takes a different turn. The situation changes when business partners arrive at the host's house. It shows how Khudoykul lives. “Suddenly, strange dishes started coming to the table. The decorations of the “poor” such as peanuts, parvarda, candy, turshak were collected until they were hash-pash. Sausages, goat meat, cheese, chicken meat, and pistachios with open mouths like the head of a head of a head. “Villager” guest was more alert”. It can be seen from the picture that Khudoykul is not very poor, but rather full of himself. Khudoikul is not ashamed of such a situation, he does not even think about it. And Omondavlat thinks of his friend even in such a situation. He insists that his “delicate guests” be served with the watermelon he brought. But his words are left on the ground again. He starts to feel uncomfortable. But he decides to endure until the end. Khudoykul's friends talk about a lot of money, and he is proud of it. At that moment, the following incident happens: “The union came with watermelon on thin, delicate plates. Perhaps because Amondavlat was in a slightly better mood, when he caught sight of the watermelon, the time brightened. Hay-hay was happy like a young child. To put it mildly, Picha felt like the owner of the table”. The hero talks about the watermelons grown in the village. Through this you can feel his feelings.

After a while, it turns to watermelon. “When he finished eating and put the rind on the plate, he said, “This is another watermelon! He brought it from black, this one is green-cypress.” The hero's mood falls. He will not be able to control his next actions. When he finds out that Tarvuz is different, Amondavlat thinks that “they are not equal to us, they are completely different people, they are fools”, and his mood drops, he wants to get drunk and fall asleep as soon as possible, and he does so.

When he wakes up in the morning and says that he has to go home, the host acts as if he will leave if you leave. He said goodbye to his name. His wife follows the guests to the street. Seeing two watermelons similar to the ones he brought yesterday standing next to the iron bins for

garbage at the beginning of the street, he thought that he had also taken out the raisins. His experiences are reflected as follows: “O man! Just yesterday you were like me. You came out of the village, among the dung. What is this? I can’t afford to buy you a million som gift. Heart is a friend, heart! An insult will be just that. If I didn’t come, I wouldn’t have died either. This is not good, not good at all. Very inappropriate! The end must be woeful, God forbid!” and it came out:

- Sapuvra, that’s enough, go away. We now know who we are. You too. That’s it. Okay. Bye Bye. Thank you.

It can be seen that his pride has been lost. It turns out that there is a huge mountain between the two classmates. Because of him, the thousand-year-old love will be damaged.

The story ends with the departure of the guests. Through this story, the author puts forward the idea that views in the human psyche and spiritual world change as a result of different images, and that this change can be negative or positive. In this place, he also draws attention to the importance of the question of human identity in his spirituality.

Each image in the story has an artistic “load”. In particular, the subject details in the story are very important. It is not for nothing that the watermelon detail has risen to the level of the title. At first, Tarvuz was a symbol of Omondavlat and Khudoykul’s childhood spent together in the village, but in later parts of the work, it became a reflection of life’s shortcomings and human weakness. At the same time, he defined human dignity in the eyes of Omondavlat. The gradualness of the human psyche, the mental state is reflected in this detail. It can be said that this story serves to develop the spirituality of people.

In the story “Tarvuz” by Sabir Unar, he reveals the downfall of man through the behavior and mentality of the character Khudoykul, who prefers money, property, and the world to true friendship and humanity by describing scenes of everyday life. “Watermelon is a psychological symbol in the story. Omondavlat brings watermelon to his friend’s house, Khudoykul’s wealthy friends put watermelon on it, and throwing watermelon to the garbage dump are all connected and served to express an important artistic idea in the story. In our opinion, Khudoykul actually reminds us of the external state of a watermelon with its ugly, outwardly shiny, but shaky inside appearance. Just as a watermelon is smooth, shiny, and colorful, Khudoykul’s nature is also a symbolic representation of a dull, rude person who will finish any job with money in the society.” The colorful human image in the above-mentioned stories shows the unique individual style of the artist.

According to the writings of Hamil Yaqubov and Matyakub Koshjanov, “one of the main reasons for the creation of a work of art is the talent of the author, a writer without talent cannot write a good work of art.” Sabir Unar is also a prominent representative of the recent period of storytelling. He is a talented writer, as Erkin Khudoyberdiev noted, everyone has talent, the point is to recognize it early.

One of the main criteria of creativity is character (specification of literature). The nature of literature is imagery, its expression through language. Human life is reflected through images of things, animals, and birds. This will be a figurative representation, but the direct creation of the human image is at the center of literature, without which no problem in this field can be solved. In the story “Tarvuz” by S. Unar, the spiritual image of the human image is drawn. A conflict of feelings such as friendship, love and interest arises in the person of Omondavlat and his family, Khudoykul. In the story, the problem arises from the conflict of interest. Omondavlat is embodied in the work with his friendship and Khudoykul’s self-interest. Amondavlat returns to the village,

disheartened by the facelessness of his friend. Khudoyqul is not even ashamed of this act, he continues to live in the same way.

The traditionality of the story is evident in the choice of the subject. The reflection of human negative feelings is the object of the work. The uniqueness of the story is that the true image of a person in the pursuit of self-interest is clearly depicted without any exaggeration or concealment. In this way, the author also describes how the great creature called man has fallen to such an extent. The portrayal of “poor” Khudoikul and millionaire Khudoikul in the story is a proof of this.

The author paid special attention to psychological situations in the story. “Psychology is another part of influence. This is to show the mental state of the hero. It also appears through the character’s thoughts and imagination.” In the story, Omondavlat breaks down after being treated rudely by his friend. “But later, he got angry and thought that the houses in the city are small, so the smell of sweat, which I did not notice, spread into the house, and if I were a stranger, he would tell me.” In this image, the hero comforts himself through this thought, looks for a way to hide his embarrassment. Omondavlat wants to go back and forth with his friend, for their friendship to be as strong as when they were children, but Khudoikul does not need such a relationship. Because of this, the guest blushes, blushes, and is embarrassed. The story is written on the principle of objectivity, which allows to show the hero as a true individual.

The story “Tarvuz” by Sabir Unar is one of the most artistically perfect stories of the modern theme, in which spiritual and moral problems that are reaching the level of evil in life are expressed. The role of modernity in the description of the place and conditions is of particular importance, and the ability of the writer to relate these images to his artistic idea shows his skill.

“Every word in a work of art can be considered a visual tool, because it certainly serves to express the content of this work. Accordingly, writers worked tirelessly to find the necessary words to reflect and evaluate the events in reality, to use them in their place, and to correctly express the meaning intended by them.”

Therefore, the ability of the writer to use the word correctly is an important artistic aspect of the work. The skill of using words in the storytelling of the independence period was realized in a unique way in the stories we have discussed above. Symbolism prevails in modernist stories. But such a feature is not felt in the art of some traditional stories.

In the stories of Sabir Unar, elements of art, in particular, artistic details, artistic image tools, interior images in the depiction of space and conditions are skillfully reflected in a unique and proportional way to other elements in the work.

Sabir Unar’s stories reflect modernity in proportion to today’s social life. It can be said that the role of artistic image means in the coverage of social, spiritual and moral problems in the stories is at the required level.

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