



THE ROLE OF ARTISTIC EXPRESSIVE MEANS IN THE FORMATION OF NATIONAL SYMBOLS (ON THE EXAMPLE OF ODIL YOQUBOV'S WORKS)

Jakhongir Panjikhonovich Tursunov

Teacher at Termiz State Pedagogical Institute

jakhongir.9613@gmail.com

***Annotation:** This scientific article examines the significance of artistic expressive means used in the works of the People's Writer of Uzbekistan, Odil Yoqubov, in the formation of national symbols and images. Based on the novels "Ulugbek's Treasure," "Conscience," "The Abode of Justice" and the short story "Ice Cream," the study highlights the issues of national identity through the analysis of the harmony between historical truth and artistic fiction, as well as the psychological portrayal of characters. The article also presents scholarly conclusions of well-known literary critics regarding the writer's mastery.*

***Keywords:** expressive means, national symbol, artistic image, historical truth, justice, conscience, psychologism, national identity.*

Literature lives — and so does the nation. In elevating national spirituality, the expressive means found in works of artistic creativity play a significant role in shaping the socio-political consciousness and moral worldview of the people. As President I.A. Karimov emphasized, "Without knowing the true history, it is impossible to achieve self-awareness." Odil Yoqubov is not only a master of prose in Uzbek literature, but also a great artist who expressed the pain, suffering, and historical memory of the nation through symbolic images.

1. "Ulugbek's Treasure": A Symbol of Enlightenment and Spiritual Heritage. The novel "*Ulugbek's Treasure*" is considered the

pinnacle of Uzbek historical fiction. In this work, the image of Mirzo Ulugbek is elevated beyond that of a historical ruler; he becomes a symbol of “reason and conscience.” As Chingiz Aitmatov acknowledged, “Ulugbek is our inner sigh, our sorrow; he is a figure who reflects upon great human experiences on the highest moral scale.” The central artistic device of the work, the concept of “treasure,” carries a symbolic meaning. Ulugbek’s treasure is not merely the rare library he collected, but rather the inexhaustible spiritual values among people—justice, faith, belief, nobility, and honesty. Through the characters of Ulugbek and his loyal student Ali Qushchi, the writer elevates the idea that “thrones and crowns are transient, while thought is eternal and everlasting” to the level of a national symbol. Through the image of Ali Qushchi, a symbol of respect for the teacher and loyalty to spiritual heritage is also created.

2. “The Abode of Justice” and Symbols of National Courage.

The novel *“The Abode of Justice”* depicts the life of the people during the period of decline of an authoritarian regime. The character Suyun Burgut, who stands at the center of the novel, is a vivid artistic expression of national courage and the struggle for truth. The nickname “Burgut” (“Eagle”) given to him serves as an expressive device symbolizing his ambition and aspiration toward greatness. His horse, named “Duldul” or “Qaldirg’och,” as well as the tradition of improvisational folk singing (o’lan) in the work, are based on examples of Uzbek oral folklore, ensuring the uniqueness of the national character. The character of the “Veteran” (Sherbo’ta Norbo’tayev) represents the tragic symbol of a generation that wasted its life on false ideals. The numerous medals and orders on his chest, referred to as “scrap metal,”

are interpreted as a symbolic detail of false glory and moral decay.

Through this, the writer exposes the absurdity of the colonial system.

3. “Conscience” and “Ice Cream”: Symbolism of Moral Purity.

In the works of Odil Yoqubov, conscience, faith, and social justice are among the central spiritual issues. In the novel “*Conscience*,” the character Normurod Shomurodov is a living embodiment of honesty and belief. The confrontation between Otaqo‘zi and Shomurodov is not merely a social conflict, but a cognitive clash between conscience and moral corruption. In the short story “*Ice Cream*,” the detail of “ice cream” serves as a symbolic expression of unfulfilled dreams, the tragic fate of the repression years, and the suffering of innocent people. The father’s regret in prison over his inability to bring ice cream to his son is one of the most emotionally powerful artistic devices, revealing how deeply the Soviet system suppressed human feelings.

4. Scholars’ Views on the Writer’s Artistic Style. As noted by literary scholar Matyoqub Qo‘shjonov, inter-character literary conflicts in Odil Yoqubov’s works reveal the “inner turbulence” of the human psyche. According to Umarali Normatov, the writer follows an analytical mode of depiction characteristic of mature realism, portraying his characters as complex personalities. A. Xolmurodov, in his study of the writer’s psychologism, emphasizes how social reality and individual consciousness are transformed into artistic truth. Poet Isayeva describes the “treasure” in “*Ulugbek’s Treasure*” as a symbolic detail that drives the dynamics of the narrative. According to Q. Yo‘ldoshev, the characters created by Odil Yoqubov are “carriers of epochal features” and figures that shape the nation’s sense of independence.

5. The Power of Expressive Means in Shaping National Pride.

The expressive means in Odil Yoqubov's works—such as character portrayal, symbolic details, and psychological analysis—serve as a foundation in the formation of national symbols. In every detail, for instance through Ulugbek's "astrological predictions" or Suyun Burgut's "rebellion," the writer symbolically depicts the high level of human willpower. The writer's 1989 speech in the Kremlin can also be interpreted as a unique "artistic-political symbol," where the expressed pain of the "Uzbek cotton grower" represented the nation's collective cry against the chains of colonial oppression. This speech became the culmination of the writer's entire creative path—his striving toward the "abode of justice."

Symbolic Significance of Portrait and Psychological Description. In Odil Yoqubov's works, the physical appearance (portrait) of characters is not a mere description but a means of reflecting the mental model of a certain socio-national layer.

Mirzo Ulugbek's portrait: The author portrays him not only as a thinker who revealed the secrets of the universe, but also as a "restless" and "deeply sorrowful" human being. The melancholy and thoughtfulness in this portrait serve as a cognitive symbol of the nation's attitude toward its own past. The Veteran (Sherbo'ta Norbo'tayev) portrait: The "scrap metal" (orders and medals) on his chest symbolize the absurdity of false ideological values of the former authoritarian regime and its indifference to human destiny. This detail expresses cognitive dissonance—the clash between ideals in the character's mind and the reality of life.

6. Symbolic Potential of Onomastic Means (Names). In selecting names for his characters, the writer symbolizes the leading

traits of their national character: **Suyun Burgut**: The nickname “Burgut” (“Eagle”) symbolizes freedom, high aspiration, and resistance to evil as a national emblem. The naming of his horse as “Duldul” (later “Qaldirg’och”) refers to traditions of Uzbek oral folklore, further enriching the symbol of national bravery. **Sharif (“Muqaddas” – “Sacred”)**: The concept of “Muqaddas” is interpreted not only as a female character’s name but also as a cognitive equivalent of sacred ideas in human consciousness, such as conscience, purity, and duty.

7. Cognitive Meaning of the Concept of “Treasure”. In the novel *“Ulugbek’s Treasure,”* the concept of “treasure” refers not only to material wealth or rare manuscripts but primarily to spiritual heritage. The writer elevates the philosophical idea that “thrones and crowns are transient, while thought is eternal and everlasting” to the level of a national symbol.

Ali Qushchi’s devotion to preserving the treasure becomes an artistic expression of the nation’s struggle to protect its identity and pass it on to future generations.

8. Social and Moral Function of Artistic Details. In Odil Yoqubov’s works, even simple objects serve as symbolic reflections of social reality: **“Ice Cream” detail**: This small detail becomes a tragic symbol of the repression years, the suffering of innocent people, and unfulfilled dreams. **“Crystal chandeliers”**: This detail symbolizes moral poverty and the pursuit of material wealth, revealing on a cognitive level the replacement of human integrity with false values.

9. Absurdity and Cognitive Contradiction. In the novel *“The Abode of Justice,”* the author introduces the concept of the absurd character. The fact that Veteran Norbo’tayev’s lifelong beliefs ultimately

turn into a “meaningless existence” symbolizes the pressure of the colonial system on human consciousness and freedom.

Suyun Burgut’s death is interpreted as a final act of rebellion against injustice.

Conclusion. In conclusion, the expressive means in Odil Yoqubov’s works serve to form mental models that embody the nation’s historical memory, belief in justice, and spiritual heritage. The expressive means in his works are not mere decoration; they are the main factors shaping the spiritual and psychological image of the nation. Characters such as Ulugbek, Ali Qushchi, Normurod domla, Suyun Burgut, and even the tragic Veteran have become eternal symbols of the Uzbek people’s values such as justice, enlightenment, and integrity. The writer’s oeuvre serves as one of the highest spiritual sources in strengthening national pride and historical memory in the minds of today’s youth in independent Uzbekistan.

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