

**THE INTERPRETATION OF IMAGES AND SYMBOLS IN
ABDULHAMID CHOLPON'S WORK "TULIP AMID THE SNOW"**

Shuxratova Ohista

Samarkand State University named after Sharof Rashidov

Institute of Languages and Cultures of the Peoples of

Central Asia Second-year student

Abstract: *This article explains the terms image and symbol and analyzes the images and symbols in Cholpon's short story "Tulip in the Bosom of Snow." In particular, it discusses the artistic purpose intended by the writer through the symbols of "snow" and "tulip" used in the title of the story.*

Keywords: *symbol (ramz), image (obraz), Mr. Samandar / Elder Samandar (Samandar aka), Sharofatkhan (Sharofatxon), religious leader (eshon).*

Imagery is the main feature of art, a specific form and method of comprehending life, its "language," and at the same time, its "judgment" over life events. The artistic image is the core of the concept of imagery. Imagery encompasses the essence and general characteristics of literary creation: it includes the depiction of literary characters, artistic language, nature, objects, things, the animal world, and so on. An image is the portrayal of a human being in a work of art. Therefore, imagery is used in a broad sense, while an artistic image is used in a narrow sense. However, it is also important to remember that the term image itself can be applied in both broad and narrow senses. In the broad sense, the concept of an image includes, besides the depiction of humans, landscapes, details, objects, things, the animal world, artistic means of expression, and so on. In the narrow sense, it refers only to the artistic depictions of human life. Imagery, therefore, also means artisticness.

The first ideas about the term image can be traced back to the aesthetic views of the famous Greek philosopher Aristotle. However, in his work *On the Art of Poetry*, Aristotle used the term *mimesis* instead of image. *Mimesis* means imitation. The scholar considered that *mimesis* (image) is created through imitation of life. The term image was used for the first time in the works on aesthetics by the famous German philosopher Hegel. The serious theory regarding this also belongs to this scholar. In his aesthetic views, Hegel emphasized that "art is thinking through images." In Russian terminology, the term image was mainly introduced by V. G. Belinsky, who also developed this theory. In Uzbek literature, until the early 20th century, terms such as *timsol*, *tasvir*, and *nusxa* were used instead of image. In the 1920s–1930s, the term image entered Uzbek terminology. According to Professor L. I. Timofeyev, "an image is a generalized and, at the same time, concrete scene of human life, created with the help of artistic texture and endowed with aesthetic value."⁸ From this definition, it can be understood that the artistic

⁸ Boboyev, T. *Fundamentals of Literary Studies*. Tashkent: Uzbekistan, 2002, pp. 41–42.

images in works are created based on the writer's texture. At the same time, they reflect the generalized depiction of people in life. That is, when a writer creates an image, they generalize the characteristics of people with such traits that they have observed in life and typify them as a complete image.

Abdulhamid Cholpon's "Tulip Amid the Snow" consists of four parts. The first part begins with a scene of girls such as Sharofatkhan, Turgunbush, Totikhan, and Tillakhan playing ball together. While the young girls are enjoying the game, their ball falls into a pond. They try to retrieve it and squeeze the water out to continue playing. However, the wet ball is still unsuitable for the game. While they are discussing whose house has a ball and who should be sent to get it, Turgunbush's sister Fazilat arrives. She calls her sister aside to speak with her, and at that moment, Tillakhan interjects, suggesting to Turgunbush that a groom has come, although the matchmaker had actually come to Sharofatkhan.

The second part begins with Sharofatkhan's father, Samandar aka, who was once a wealthy merchant but later suffered financial ruin. After his downfall, he sold all his belongings to pay off his debts and became a disciple, regularly visiting the Eshon. Whether he had work or not, he would stay with him from morning to evening. After leaving the Eshon, he would eat little, sit on a prayer rug, turn his rosary, and cry aloud until midnight.

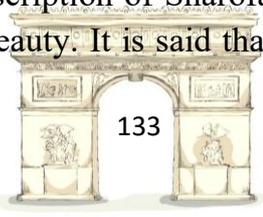
One day, there is intense zikr (ritual remembrance) at the Eshon's house from morning to evening, and the next day everyone goes to present their vows to the Eshon. Naturally, Samandar aka had nothing to give. If he had retained his previous wealth, he might have thought of giving the required offering. He remembered that Yoldosh, a wealthy woman, had given the Eshon ten botmon of rice, a fine saddle horse, and clothing from head to toe, and he felt frustrated by his own lack of possessions.

At this point, it is worth noting why so many vows and offerings were given to one Eshon. While some portion of offerings could be given to the Eshon, it is difficult to explain why, despite the existence of many poor, needy families, no charity was given to them. Perhaps this was also due to the prestige and influence of the Eshons.

Thus, Samandar aka returns home and learns from his wife Qumri that there is a matchmaker visiting. Whose matchmaker was it? From the Eshon Bobo (elder religious leader). Yes, a suitor had come from Eshon Bobo for the 17-year-old Sharofatkhan. Hearing this from his wife, Samandar aka wonders why it had not been mentioned to him earlier. Then, perhaps influenced by his previous thoughts, he says: "If we have one daughter, we gave her to our revered Eshon, let the offerings go!" Hearing this, his wife "turned pale and blue, froze like a statue, leaning against the wall..."

Let us consider, which mother could imagine giving her beloved daughter to an old man? Which girl would want to wither before the bloom of her tenth flower? However, these matters did not concern Samandar aka. His only thought was to be close to the Eshon and benefit from it.

The third part begins with a description of Sharofatkhan, emphasizing her unmatched skill in sewing, playfulness, and beauty. It is said that anyone who sees her on the street



envies which household she will brighten and whose fortune is reflected in her radiant forehead.

Next, the wedding is described along with the following yor-yor song:

Taxta-taxta kopuruk taxting bo'lsin, yor-yor,

Payg'ambarning qizidek baxting bo'lsin, yor-yor!

Uzun-uzun arg'amchi halunchakka yor-yor,

Chakan ko'nglak yarashar kelinchakka yor-yor.

(May your throne be strong and steady, yor-yor (a celebratory wedding song),

May your fortune shine like the Prophet's daughter, yor-yor (a celebratory wedding song)!

Long, flowing sleeves for your slender arms, yor-yor (a celebratory wedding song),

A delicate dress suits the bride perfectly, yor-yor (a celebratory wedding song)).

Under the sounds of yor-yor, the bride arrives at the groom's house. Upon hearing this, several young men throw g'o'zapoya (almonds) into the fire, and the flames begin to burn. I think this fire symbolizes ignorance because no one has the right to ruin the life of such a young girl. Despite seeing this, no one opposed it; this was true ignorance.

In the story, the Eshon is depicted as an old man with a completely white beard, weak and frail. When lowering the bride from the cart, he holds her with trembling hands, gently placing her down. This clearly demonstrates that he had reached an advanced age, with one foot in the grave and one on the ground.

The fourth part begins with a conversation between two young men returning from the wedding and the Eshon's house. Their dialogue goes as follows:

— Ho'x-ho', the street is very dark!

— You're right, there isn't a single star visible in the sky!

— Keep walking. Tonight is just like the Eshon Baba's heart.

— True, I feel pity for the girl; she came and went, and now whose fate has she fallen into!..

— What can you say, may her father's house burn, he is no man at all!

— Look at how he, with a white beard, takes a girl from the cart as if she were a grandchild; a person could not bear it. I wanted to compare it to something, but I couldn't!⁹

In this dialogue, Eshon Bobo's heart is compared to the pitch-dark sky. If we consider stars as symbols of good thoughts, intentions, and aspirations, the inclusion of this symbol in the story shows that there is not a single virtuous thought in the Eshon's heart. Furthermore, the last character's words reveal the Eshon's shamelessness and his enslavement to his own desires.

As the two young men continued their conversation along the road, Mamat the guard blew his whistle as if he were wailing, comparing the reversals of fate to the fact that the Eshon had married Sharofatkhan and that snow had fallen upon Lola. Upon hearing this, the young men silently sank into the darkness, and thus the story comes to an end.

⁹ Ziyo.uz



MODERN EDUCATIONAL SYSTEM AND INNOVATIVE TEACHING SOLUTIONS

There is likely symbolism in the way Mamat the guard blew his whistle as if crying. The author may have intended to express the guard's attitude toward the events. The young men's immersion into the darkness reflects the state of that era, portraying a period shrouded in darkness.

Now, turning our attention to the symbolism in the title of the work: Lola, as a spring flower, represents delicacy, renewal, and grace, and in the story, Sharofatkhan's youth, innocence, and beauty are compared to this flower. Snow, on the other hand, symbolizes coldness and evil, and is likened to Eshon Bobo.

In conclusion, through the title of the work, the author reveals the essence of that era, showing that goodness is caught in the whirlwind of evil, the poor are humiliated at the hands of the rich, and religious fanaticism is powerful—highlighting the painful aspects of the past century. Characters and symbols are an inseparable part of literary works. Through them, the author creates comparisons and metaphors that leave a lasting impression on the reader's memory, enhancing the artistic quality of the work. In particular, in this story, literary characters such as Eshon Baba, Samandar Aka, Sharofatkhan, the two young men, Mamat the guard, and Qumri, as well as symbols like snow, the lola flower, darkness, and stars, give the story a unique and unforgettable quality in the reader's mind.

REFERENCES

1. Boboyev, T. Fundamentals of Literary Studies. Tashkent: Uzbekistan, 2002, pp. 41–42.
2. Quronov, D. Introduction to Literary Studies. Tashkent: Abdulla Qodiriy National Heritage Publishing, 2004.
3. Umurov, H. Theory of Literary Studies. Tashkent: Abdulla Qodiriy National Heritage Publishing, 2004.
4. Ziyoz.uz.

