



## Adabiyotshunoslikda Obraz Va Ramz Tushunchalari

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**Annotatsiya.** Mazkur maqolada adabiyotda ramziy obrazlar yaratishdan ko‘zlangan maqsad, yozuvchi adiblarning ramziy so‘zlarni ishlatishdagi mahorati haqida so‘z yuritilgan. Ramzlar sifatida foydalaniladigan so‘zlarning ma‘lum bir ma‘nolari hamda mazmunlari xususida to‘xtalib o‘tiladi. Kishi qalbida, ongida charx urib yurgan nozik hamda ziddiyatli kechinmalarni, o‘ylarini ramzlar yordamida bayon etishning o‘ziga xos murakkab jihatlari, shu jumladan, badiiy adabiyotda ramzlaridan foydalanishning ahamiyati borasida ma‘lumotlar keltirilgan.

**Kalit so‘zlar:** obraz, ramz, badiiy adabiyot, ramziy obraz, ramziy tasvir.

**Аннотация.** В данной статье говорится о цели создания символических образов в литературе, мастерстве писателей в использовании символических слов. Обсуждаются некоторые значения и содержание слов, используемых в качестве символов. Дана информация об уникальных сложных аспектах выражения тонких и противоречивых переживаний и мыслей с помощью символов, в том числе о важности использования символов в художественной литературе.

**Ключевые слова:** образ, символ, символический образ.

**Annotation.** This article talks about the purpose of creating symbolic images in literature, the skill of writers in using symbolic words. Certain meanings and contents of the words used as symbols are discussed. Information is given on the specific complex aspects of expressing the subtle and conflicting experiences and thoughts with the help of symbols, including the importance of using symbols in fiction.

**Key words:** image, symbol, fiction, symbolic image, symbolic image.

**Ramz** (arab. – ishora qilmoq) (badiiy adabiyotda) – voqelikni badiiy aks ettirishning shartli usuli; badiiy shartlilik shakllaridan. Ramz majozdan farq qilib, mazmuni obrazli qurilishi bilan bog‘liq bo‘ladi va ko‘p ma‘noliligi bilan ajralib turadi. Ramz barcha xalqlar folklori va adabiyotida qadimdan mavjud. Ramziy obrazlar muayyan tizimni tashkil etadi va ayrim hollarda ko‘pchilik xalqlar adabiyoti va san‘atida mushtarak mazmuni ifodalaydi. Masalan, sher – mardlik, tulki – makkorlik, bo‘ri – ochko‘zlik va h.k.

Adabiyot tarixida asrlar davomida ishlatilib kelinayotgan ramziy obrazlar tizimi ham mavjud; gul – go‘zallik, ma‘shuqa; bulbul – oshiq; sariq rang – mahzunlik, qora rang – motam



ramzi va boshqa ijodkorlar an'anaviy ramzlar bilan bir qatorda tabiatdagi har bir hodisa va detal (masalan, bulut, buloq, chaqmoq va boshqalar)dan ramziy tasvir uchun foydalanadilar<sup>1</sup>. Bunda u yoki bu narsa tasvir jarayonida yozuvchi maqsadiga xizmat qiluvchi muayyan ramziy ma'noga ega bo'ladi. Mumtoz adabiyotda keng ko'lamda ishlatilgan ramziy tasvir usuli hozirgi adabiyotda ham muvaffaqiyatli qo'llanilmoqda.

Obraz (timsol) tushunchasining keng va tor tushunchalari mavjud. Keng ma'nodagi obraz tushunchasi ijodkorning fikr-tuyg'ulari singdirilgan hayot manzarasini anglatadi. Tor ma'noda esa badiiy asarda aks ettirilgan inson siymosini ifodalaydi.

Shakl va mazmunning o'ziga xosligi, ijodkor uslubining yangicha talqini paydo bo'ldiki, bunda, abatta, jahon adabiyotiga xos ilg'or ijodiy an'analarning ham ta'siri bor. Nasrga xos bunday yangilanishlarning aksariyati tezkor va ixcham hikoya janrida o'z aksini topdi. Aslida, nasrning qaysi janri bo'lmasin, undagi asosiy obraz – inson obrazidir. “Adabiy asar chinakam asar namunasi bo'lishi uchun, realizmga mansub bo'ladimi, romantizm uslubida yozilgan bo'ladimi, yoki qandaydir boshqa modernistik uslubga amal qiladimi, baribir uning markazida inson turmog'i kerak, kitobxon insonning taqdiri, tabiati, hayoti haqida muayyan axborot olish bilan birga bu asardan estetik zavq ham ola bilsin”. Shu bois ham, zamonaviy adabiyotda insonni har tomonlama o'rganish va kashf etish doimiy dolzarbligini yo'qotmaydi.

Obraz tushunchasi va badiiy obraz nima? Bu savolga javob berishdan avval “obraz” so'zining nima ekanligini bilish lozim. Bu so'zning o'zagi “raz” (chiziq) bo'lib, undan “razit” (chizmoq, o'ymoq), undan “obrazit” (chizib, o'yib, yo'nib shakl yasamoq) paydo bo'lgan. Ana shu “obrazit” so'zidan “obraz” atamasi vujudga kelgan. Bu so'z “umuman olingan tasvir” ma'nosini bildiradi.

San'at va adabiyotdagi obrazning ilm - fandagi obrazdan ko'ra ta'sirchan bo'lishining asosiy sababi unda voqea - hodisalar ijodkorning aql - tafakkuri, qalb quvvati bilan boyitilganidadir. San'atkor ularga o'z his - tuyg'ulari, hissiyotlari bilan jilo beradi. Haykaltarosh oddiy xarsang tosh, yogochni chizib, yo'nib, o'yib shakl beradi, ya'ni obraz yaratadi.

Obraz nazariyasi, dastavval, Aristotel (“Poetika”) estetik qarashlarida uchrasa-da, unga birinchi bor nemis faylasufi Gegel ilmiy ta'rif bergan (“San'at obrazlar orqali fikrlashdir”). Obraz “badiiy to'qima yordamida yaratilgan, estetik qiymat kasb etgan inson hayotining umumlashma va ayni chog'da, aniq manzarasidir”.

San'at va adabiyotdagi obraz jonli harakati, jozibadorligi va yorqinligi bilan o'zida hodisaning qonuniyatini asosli va chuqur mujassam qilgani va hokazo xususiyatlari bilan farq qiladi.

Adabiyotda obrazlilik deganda muallifning yozuv uslubiga chuqur ma'no kiritish uchun jonli va tasviriy ifodadan foydalanish tushuniladi. Tasvirlar o'quvchilarning ongida g'oyalarning vizual tasvirini yaratishga imkon beradi. Shuningdek, u o'quvchilarga adabiy asarni yaxshiroq tushunishga yordam beradi. Adabiy vosita sifatida obrazlilik barcha his-tuyg'ularimizni jalb qilishga yordam beradi. Tasavvurning beshta asosiy turi mavjud. Ular:

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<sup>1</sup>Williams, Nigel. “William Golding: A Frighteningly Honest Writer.” The Telegraph, Telegraph Media Group, 17 Mar. 2012, [www.telegraph.co.uk/culture/books/booknews/9142869/William-Golding-A-frighteningly-honest-writer.html](http://www.telegraph.co.uk/culture/books/booknews/9142869/William-Golding-A-frighteningly-honest-writer.html).



**Visual Imagery:** ko‘rish tuyg‘usini ifodalab keladi.

*“His brown skin hung in strips  
Like ancient wallpaper,  
And its pattern of darker brown  
Was like wallpaper:  
Shapes like full-blown roses  
Stained and lost through age”*

– Elizabeth Bishop’s The Fish

**Auditory Imagery:** eshitish tuyg‘usini ifodalaydi.

*“And full-grown lambs loud bleat from hilly bourn;  
Hedge-cricket sing; and now with treble soft  
The redbreast whistles from a garden-croft,  
And gathering swallows twitter in the skies.”*

– John Keats’s Ode to Autumn

**Olfactory Imagery:** hid bilishni ifodalab keladi.

*“In the period of which we speak, there reigned in the cities a stench barely conceivable to us modern men and women. The streets stank of manure, the courtyards of urine, the stairwells stank of moldering wood and rat droppings, the kitchens of spoiled cabbage and mutton fat; the unaired parlors stank of stale dust...”* – *Perfume: The Story of a Murderer* by Patrick Suskind

**Gustatory Imagery:** ta‘m sezishni ifodalaydi.

*“Those secret tastes, defeated in the past by oranges and rhubarb, broke out into an irrepressible urge when she began to weep. She went back to eating earth.”* – *One Hundred Years of Solitude* by Gabriel García Márquez

**Tactile Imagery:** buyumlarga tegib ko‘rib, his qilishni ifodalaydi.

*“Especially in winter when the bed  
Might just as well be ice and the clothes snow.”*

( Robert Frost’s *The Witch of Coos*)

Simvolizm predmet va tushunchalarga ma‘lum g‘oyalar va sifatlarni keltirishni anglatadi. Bunday ifodalangan ma‘no har doim obyektning asl ma‘nosidan keskin farq qiladi. Shuning uchun simvolizm obyektga uning tom ma‘nosidan farq qiladigan ramziy ma‘no beradi. Ramz – bu fazilatlar va g‘oyalarni ifodalovchi obyekt. Misol uchun, qizil atirgul sevgi ramzi sifatida umume‘tirof etilgan. Ammo bu sevgi g‘oyasi qizil atirgulga xos emas. Yana bir nechta belgilar misollari quyidagilarni o‘z ichiga oladi. Masalan:

- *Dove is symbolic of peace;*
- *Rain is symbolic of cleansing or sadness;*
- *Darkness is symbolic of evil;*

Demak, adabiyotga hayotning hamma (inson, narsa-buyum, hayvon, hodisa, predmet, o‘simlik; ko‘chma ma‘no beruvchi so‘zlar, iboralar, leksik resurslar, ifoda vositalari kabi) unsurlari kirar ekan, kirganda ham san‘atkor ongi va qalbida jilolanib, boyib, kattalashib, eng muhimi insonlashib muhrlanarkan – ularning barchasini obraz deb yuritish qonuniyatdir.



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