

## The Function of the Window in Prose of Light and Shadow in Prose (Look Out of the Window of the Hero)

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**ABSTRACT:** This article examines the function of the relationship of light and shadow in modern Uzbek prose when illuminating artistic thought through a window. The psychological state of the main character's connection with the outside world through the window and the artistic interpretation of his philosophical relations were highlighted. Modern Uzbek prose is an important factor in expressing the writer's creative intention in the poetics of light and shadow.

**KEYWORD:** work of art, relationship of light and shadow, hero, window, vehicle, creative idea, portal, image, inner world, outer world, spiritual drama, artistic expression, artistic interpretation.

In works of art, the ratio of light and shadow finds its artistic comprehension directly through the window. Interest is growing in the study of the ideological and artistic significance of the image of a window between light and shadow in the emergence of creative thought in literature.

The image of a window is one of the most important, symbolic and widespread in the literature. The window is a kind of "portal" between different worlds. If we talk about the symbolism of the window, then in the legends of the peoples of the world it reflect in the image of light, shelter and at the same time openness to the outside world. It can also be a source of light, the "eye of the house", and transmitting information about the world around. A window can also be a barrier or a source of sound. On the similar functions of the window in the literary works of A. in Russian literature. The studies of Zholkovsky [1] and Zou Wenyao [2.46-50] deserve attention. The window can perform a lot of funk in the game. First of all, it is that there is usually a boundary between two worlds - the outer and the inner world.

In our work, we focus on the window, not between (contrasting) light and shadow. In this sense, the window was studied for us as a "portal" connecting the outer and inner worlds, as well as a dividing surface between light and shadow, as a means of expressing artistic thought.

According to him, we are trying to highlight the poetics of the contrast of light and shadow in the style Hero - window - light and darkness - window - hero.

The window install between the walls to allow sunlight into the room from the outdoor service. That is, it provides a link between the internal and external environment. In fiction, this is interpreted as a means of connecting the outside world with the world of the protagonist.

There are two types of window image that are important in the play. It depends on which side of the window you are looking from. If the protagonist looks out the window from inside the room, then his psyche is stuck

in worries and problems and he looks outside in search of salvation from the light. We notice that the culmination of such a spiritual drama is most clearly seen in the example of a hero looking at a star or moon in a night scene.

In T. Juraev's story "Outside the Window" we see the situation described above. That is, the main character remained inside the room. Only in case of limited opportunity, as it knows from the situation, the person will be inside the premises. More precisely, because he was "condemned" for it. From the very beginning of the story it is clear that this is the fate of the protagonist Mingbolayev.

The protagonist looking out the window is usually helpless, and this window connects the outside world with his world (living room, living room). Thanks to the illumination of the external world, he can see, and therefore activate thinking, which receives information from his eyes, describes and describes his observation of the world and life. Based on the various associations he observes with his eyes, a stream of final thoughts is formed in the stream of his consciousness from such images.

In the story "Behind the Window" by introducing the reader to the situation of the protagonist Mingbolayev, the importance of how the window acts as a "portal" to the outside world in his fate is determined. The writer's artistic idea is also reflected in the fact that it is through this "portal" that he enters the inner world, which is reflected through the eyes of the protagonist, who collides with the window.

*But for Mingbolayev, a man whose whole life was an exercise in doubts and who gained a lot of experience from it, of course, there was no doubt about it. It is worth noting that the truth was that the doubts were his business. Therefore, other bodies were in his blood, that is, he was sure, inclined to see the bright side in everything ... So his legs passed him forever to the old chair from which the bus left. The chair had six legs. For three year he has been sitting on the same shore. Someone is standing outside the window, of course, that woman is coming and going. [3]*

*Doomed to his own stable world, the protagonist of the work - Mingbolayev is connected only by a window with light and the outside world.*

*"He sits in his seat in front of the bathroom window and looks out." [3]*

*In this situation, his observation and attitude to his life in the "light" is reflected through the window. "Then it just became known to us. Where there is a nail, it makes no sense to move lips stuck from toothlessness. When there were no teeth, the elongated jaw was close to the nose. It is difficult to say that a face without wrinkles is rectangular or round. Despite the fact that he was over eighty, but faced ninety .. The beard was gray, and the hair was the same. Eyebrows thinned, eyelashes fell from the eyelids.*

*He still hasn't left the uniform on his parted shoulders. The golden, majestic shoulder straps have now been replaced by a thick guard ... Now he cannot even go out into the street. Going outside, not to mention getting up, drawing. [3]*

*The flow of his association returns to its starting point: the window: First, the window sill on which his right hand trembled. Mingbolayev's gaze found the spectacle outside the window. [3]*

We continue to observe the discovery of another psychological state through the window in modern Uzbek stories. The protagonist "turns" to the window to seek answers from the outside world to the inconvenience in the room, which is a symbol of the social environment to which he belongs.

There are two images of the main character looking out the window:

- 1) Looking out during the day;
- 2) Looking out at night.

<b>185</b>	ISSN 2690-9626 (online), Published by "Global Research Network LLC" under Volume: 3 Issue: 7 in Jul-2022 <a href="https://grnjournals.us/index.php/AJSHR">https://grnjournals.us/index.php/AJSHR</a>
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Each of them takes place in connection with a specific deep philosophical-spiritual psychological state.

Looking outwards during the day, the protagonist mainly observes people, creatures and vehicles moving on the ground. When he looks up at the sky, he cannot look straight at the sun. It separates the power of sunlight from the brightness of what it is falling on. The psyche of the protagonist evokes a light (sunny) or cool (cloudy) landscape. An outward look at night is understood by which objects it is focused on.

The first case is that if the gaze is focused on the stars or the moon, it indicates that he is looking for a physical affliction in his psyche.

The second case is when the protagonist's gaze is focused on the earthly bodies, which indicates his negative attitude towards existence, his rebellious, dissatisfied spirit towards those around him.

It is known from psychology that when a person falls into an unusual, non-standard state, he begins to pay attention to the environment. Normally, he is only busy with his daily work, focusing only on what is relevant to his field of activity, and his gaze on others is only in the form of a general overview.

When he falls into a certain psychological depression, a negative state, he begins to pay special attention to things and events that he ignores in the general review of his daily life. He refuses to look for the cause and solution of the tragic, problematic, painful situation that has arisen in his psyche. They try to seek some philosophical wisdom from everything that comes to their eyes and thus to soothe the experiences in their hearts. This process becomes an expression of an artistic idea by placing the natural phenomena behind the window in parallel with the psychology of the protagonist.

"She's just standing in front of the window. His eyes glazed over at the window, staring at the slippery drops.

Some voice cracked. A painful sound that pierces the heart. It was as if the rain was pouring down and weeping. "What's the secret?" - The young woman's heart pounded at the sight of the rain. There was a white mist through the window, and there was nothing to seduce. But it was the pouring rain that tore at the woman's eyes. " (Umid Ali. The story of "Two Poles") [4]

*"The young man stared. It was surprising that his wife, who could not fit into the joy, wore her emergency coat upside down. The young woman nodded and went inside. He slid to the window again. "*

*... "There were tears in her eyes. She is looking to the window and cried. He pursed his lips to keep from making a sound. "She is ignorant, she is ignorant," said her husband. "I don't know if he insults her." "After all, he can't find a way, he's beating himself up here, he's moaning, and this man is... eh..."*

*She now covered her face with her palm. "*

*It turns out that the protagonist of the work is compared to a raindrop behind a window. The protagonist's quest for rain is limited to just watching through the window.*

*"The sky is clear again," he said. Type-clear.*

*She stared at the drops in the window.*

*The young man's face lit up. He turned to the young woman, who was still staring at the window.*

*The young man suddenly hugged his beautiful slender shoulders. "Here comes the sun," said the young man earnestly. "It's raining," she said. "Come on, look at the sun, look at the light, the world is full of light." She didn't say a word. He nodded lightly and drank. He longed for the rain. \* \* \**

*At night there was a thunderstorm. Lightning struck. Then there were "whispering" noises around him. He covered his head on the bed. The young woman slipped out of bed. He hurried to the window. " ( Umid Ali. " Two Poles "Story) [4]*

The window clarifies the artistic idea by linking the protagonist's ongoing series of emotions in psychology as a moving tool in story dynamics.

*There was a thunderstorm at night. Lightning struck. Then there were "whispering" noises around him. He covered his head on the bed.*

*The young woman slipped out of bed. He hurried to the window. (Umid Ali. "Two Poles "Story) [4]*

The window serves as a key factor in the manifestation of two features in the psychology of the two protagonists in the work - the two poles. (But instead of further clarifying the author's artistic idea, the author concludes the work with a scene in which the female protagonist greets the rain through a window, trying to emphasize that the two protagonists' attitudes toward the world are in contrast to their spirits as well as the symbolic means rain and sun.)

Thus, in modern Uzbek prose, the use of the window as a kind of "portal" of the inner and outer world in the expression of the poetics of light and shadow began to be observed. In order to further emphasize the psychoanalytic features, the protagonist began to have his own artistic interpretation by the writer as an important medium between the inner world and the outer world. This can be considered as one of the peculiarities of light poetics in modern Uzbek prose. In short, in modern Uzbek prose, the window began to play an important role in revealing the psychology of the protagonist against the background of the relationship of light and shadow.

So in modern Uzbek stories, we observe the following window functions:

1. In a work of fiction, the protagonist is interpreted as connecting the inner world with the outer world.
2. In the state of the protagonist, looking out the window, the writer tries to highlight the poetics of the contrast of light and shadow.
3. Reveals the interpretation of the deep psychological states of the protagonist. (Connects the outside world with his world.)

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