

THE ROAD AS AN ARTISTIC IMAGE IN WORLD LITERATURE

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ABSTRACT

Analyzing the system of images of the poem "Demons", one can notice that the same four images are present here as in the poem "Winter Road": a road, a troika, a bell and a coachman. But now they help to create not feelings of sadness and longing, but confusion, premonitions of changes and fear of them.

Keywords: Image, road, system, bell, feelings

One more image is added to the four images: a storm, which becomes the key, determining the poetic coloring of the road. Images, motifs, intertwined into a whole, form one - an evil spirit:

The variety of Pushkin's "roads" creates one "carnival space" (M. Bakhtin's term) [15], where you can meet Prince Oleg with his retinue, and the "inspired magician" ("Song of the Prophetic Oleg"), and the traveler ("Imitation Quran"). A "six-winged seraph" ("Prophet") suddenly appears at the crossroads, "an unfamiliar wanderer enters from the road into the Jewish hut" ("There is a lamp in the Jewish hut"), and the "poor knight" "on the road at the cross" saw the Virgin Mary ("There lived a poor knight in the world").

The road-fate, the free path, the topographic and love roads make up a single carnival space in which the feelings and emotions of lyrical characters move.

Loneliness of the lyrical hero M.Yu. Lermontov in the poem "I go out alone on the road" is a symbol: a person is alone with the world, a rocky road becomes a life path and a shelter. The lyrical hero goes in search of peace of mind, balance, harmony with nature, which is why the consciousness of loneliness on the road does not have a tragic coloring. In the poem "I go out alone on the road", the image of the path is closely connected with the image of the universe: it seems that space is expanding, this road goes to infinity, is associated with the idea of eternity.

The motif of wandering, the path, characteristic of Lermontov's poetry, is understood by him not only as the restlessness of the romantic hero-exile ("Leaf", "Clouds"), but also as a search for the purpose of life, its meaning, which has not been discovered, not called a lyrical hero ("Both boring and sad...", "Duma").

Lermontov's loneliness, passing through the prism of the motive of the road, loses its tragic coloration due to the lyrical hero's search for harmony with the universe.

For N.V. Gogol, the road became an incentive for creativity, for the search for the true path of mankind. It symbolizes the hope that such a path will be the fate of his descendants.

Functions of the motive of the road in the poem by N.V. Gogol's "Dead Souls" are diverse. First of all, this is a compositional technique that links together the chapters of the work. Secondly, the image of the road performs the function of characterizing the images of the landowners whom Chichikov visits one after another. Each of his meetings with the landowner is preceded by a description of the road, the estate. For example, here is how N.V. Gogol the way to Manilovka: "Having traveled two versts, we met a turn onto a country road, but already two, and three, and four versts, it seems, had been made, and the stone house on two floors was still not visible. Here Chichikov remembered that if a friend invites you to a village fifteen miles away, it means that there are thirty miles to it.

Gogol highlights other meanings in the word road, for example, a way to resolve some difficulty, to get out of difficult circumstances: into the impenetrable backwoods, they knew how to throw again a blind fog into each other's eyes and, dragging after the marsh lights, they knew how to get to the abyss, so that later they would ask each other with horror: where is the exit, where is the road? [9, p. 318]. The expression of the word road is reinforced here with the help of an antithesis. The exit, the road are opposed to the swamp, the abyss. As in "Dead Souls", in the poem by N.A. Nekrasov "To whom it is good to live in Russia", the theme of the road is a link. The poet begins the poem "from the pole path", on which seven men-truth-seekers converged. This theme is clearly visible throughout the long story, but for Nekrasov only an illustration of life, a small part of it, is dear. The main action of Nekrasov is a narrative unfolded in time, but not in space (as in Gogol). In "To Whom in Russia to Live Well" pressing questions are constantly raised: the question of happiness, the question of the peasant's share, the question of the political structure of Russia, so the topic of the road is secondary here.

In both poems, the motif of the road is a connecting, pivotal one, but for Nekrasov the fate of people connected by the road is important, and for Gogol the road that connects everything in life is important. In "To whom it is good to live in Russia", the theme of the road is an artistic

device, in "Dead Souls" - the main theme, the essence of the work.

Another characteristic example of a work in which the motive of the road plays a compositional role is the story "The Enchanted Wanderer" by N.S. Leskov. The most prominent critic of literary populism N. K. Mikhailovsky said about this work: "In terms of the richness of the plot, this is perhaps the most remarkable of Leskov's works. But in it the absence of any kind of center is especially striking, so that there is no plot in it, but there is a whole series of plots strung like beads on a thread, and each bead by itself can be very conveniently taken out, replaced by another. , or you can string as many beads as you like on the same thread" [17, p. nineteen]. And these "beads" are connected into one single whole by the road-fate of the protagonist Ivan Severyanovich Flyagin. Here the symbolic and compositional roles of the road motif are closely intertwined. If the connecting link in "Dead Souls" and "Who Lives Well in Russia" is the road itself, then in "The Enchanted Wanderer" it is the life path along which, like along the road, the hero walks. It is the complex metamorphic interweaving of the roles of the road that determines the multifaceted perception of the work. Russian writers of the second half of the 19th century F.M. Dostoevsky and L.N. Tolstoy also refers to the image of the road, but their spiritual wanderers - Raskolnikov, Dmitry Karamazov, Dmitry Nekhlyudov - differ from Onegin, Pechorin, Chichikov in that they change their places not only topographically, but they also change morally - they become better . They are constantly on the road, but the purpose and direction of their journey is different.

Dostoevsky and Tolstoy depict several stages in the cognition of the truth of their spiritual wanderers, and each stage contains moments of delusion and coming to a new truth. The pilgrim's journey receives the character of repentance. He is not a lost man, but a searching man.

The heroes set off on the journey as sinners and arrive as righteous people in Siberia - in this great purgatory. The pilgrim repeats in himself the path of God. In the soul of every pilgrim, the Jesus world drama must be played out. According to religious tradition, it was customary to portray only sinful, restless people as restless in movement. The saints were peaceful and motionless. In the lives of the saints, therefore, there is usually no description of the path leading to holiness.

A sinful person must go through suffering and deprivation, so that later he will be granted peaceful human happiness. A sinful person must overcome various difficulties and obstacles, symbolizing the lower, sensual nature of man, so that spiritual nature could rise in him. His path is connected with a journey through torment, at the end of which

enlightenment and moral resurrection await the wandering person. The homeless rogue only staggers in the world, the spiritual wanderer is on the way to the Heavenly Man.

The eternal wanderer has no home, but homelessness, he is not swallowed up by the womb of history, but is torn out of it. A spiritual person who seeks the divine is granted a House and a Temple.

The road, going into the unknown distance, has become a symbol of the quest of man and mankind. This led to the image of the path as an important element of the composition and content of various literary works. Writers continue to comprehend human life as a path that needs to be passed. In modern Russian literature, the image of the road appears in various versions, including "human life", "the path to knowing oneself and the world", "the path to God", "self-destruction", directly "journey", the image of the road can act as a symbol of childhood, a symbol of the unity of the world, etc. The image of the railway is still closely connected with the motive of the way in modern Russian literature. The railway in Russia is not a means of transportation. She is experienced as one of the mystical symbols of the country. Perhaps it leads to the realm of the dead.

The image of the road is a symbol, so each writer and reader can perceive it in their own way, discovering more and more new shades in this multifaceted motif.

The image of the road is one of the oldest in literature, not only in Russian literature, but also in the world. The ribbon of the road leading into the distance and the frozen architecture of the building are images of search and peace, future and past, between which a short moment of the present is squeezed.

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