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SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2020 Issue: 05 Volume: 85

Published: 30.05.2020 <http://T-Science.org>

QR – Issue



QR – Article



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## PECULIARITIES AND SIMILARITIES OF SYMBOLIC EXPRESSION IN THE NOVELS “THE PICTURE OF DORIAN GRAY” AND “THE MAN AT THE MIRROR”

**Abstract:** The article considers issues of interpretation of symbolic images in the novels “The Picture of Dorian Gray” by Oscar Wilde and “The Man at the Mirror” by Uzbek writer Omon Mukhtor. Also, the conflict between good and evil, the struggle to express the meaning of «I» of «man», the inner spiritual and moral evolution is discussed in the article. Symbolism is used in order to reflect characters inner world.

**Key words:** picture, mirror, symbol, character, Oscar Wilde, Omon Mukhtor, image, reflection, immorality, myth, legend, socio-historical period, national-cultural, literature, interpretation, talisman, transformation, motif, detail.

**Language:** English

**Citation:** Kasimov, A. A. (2020). Peculiarities and similarities of symbolic expression in the novels “The picture of dorian gray” and “The man at the mirror”. *ISJ Theoretical & Applied Science*, 05 (85), 590-592.

**Soi:** <http://s-o-i.org/1.1/TAS-05-85-108> **Doi:**  <https://dx.doi.org/10.15863/TAS.2020.05.85.108>

**Scopus ASCC:** 1208.

### Introduction

At first glance, the existence of commonalities in the works of two writers who lived in different socio-historical periods and belonged to different national-cultural strata may be surprising. But this can be verified by a close acquaintance with Oscar Wilde's "Picture of Dorian Gray" and O. Mukhtor's "The Man at the Mirror".

Although Oscar Wilde's (1854-1900) novel "The Picture of Dorian Gray" was written in 1891, there is still great interest in the work among literary critics and readers. O. Sharafiddinov's translation of the novel into Uzbek was another important step in promoting English literature among Uzbek readers.[1]

### The main part

"The Picture of Dorian Gray" is the author's only work in the novel genre, which utterly shows Wilde's talent. After betting, the author completed the work within just three weeks (the author was told he could never write a novel). With the publication of the work, the author began to be accused of immorality. Wilde responds to the criticism: “There is no such thing as a

moral or an immoral book. Books are well-written, or badly written. That is all! As Oscar Wilde mentioned: "If a work of art is controversial, then there is something new, complex, and important in it." But if taken seriously, it is clear that the novel is not a propaganda of individualism and immorality recognized by critics, but the tragedy of a man enslaved to these feelings. In a letter to his daughter, the famous writer Francis Scott Fitzgerald said that the work was very important for seventeen-year-olds because it encouraged serious thinking and had a little effect on the writer too at the time.[5,154]

The works of the Uzbek writer Omon Mukhtor, which we want to compare with the work of O. Wilde, are among the examples of creativity that have brought a special breath in Uzbek literature. His novels, such as "Four sides are Kiblah", "The Country and Empire of Women", "Plato", "Navoi and the Artist Abulkhair", and "The Lady King" have caused controversy among literary critics and readers. Some observe Mukhtor's novels as imitations of Western modern literature, far from national, while others discover them as examples of Uzbek modern

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literature. According to the author: "Oriental literature also has all the characteristics of world literature, namely fiction, detective. I don't deny it, I learn from the West, but I learned more from the East". [2, 420] In this regard, it is no coincidence that in recent years in Uzbek literature, the study of the works of Omon Mukhtor has been given a wide place.

Kasimov emphasized that the symbol of the mirror, which led the author to the title of the work, was skillfully used to reveal the inner world of the protagonists, the hidden aspects of their spiritual world, compassionate and satanic aspects of their hearts. [11,194] In the work, the mirror is loaded with a specific spiritual and philosophical task. It should be noted that the use of psychological symbols has also had influence on the artistic structure of the work - the plot and composition, as well as on the structure of its images. As literary critic Y. Solijonov mentioned that the writer tried to completely express the chosen topic and problem, conflict and character with conditional - symbolic images. [9,266]

Despite the differences in historical and philosophical factors that led to the creation of "The Man in the Mirror" and "The Picture of Dorian Gray", the interpretation of their ideas and images are very close.

First, the details such as: the mirror image in Oman Mukhtar's "The Man at the Mirror" and the portrait in Oscar Wilde's "The Picture of Dorian Gray" become a symbol of the transformation of the heroes' hearts. Second, the images of Lord Henry and Siroj the teacher in these works give the image of the Satan. The plots of both works are based on the legend that Faust gave his life to the devil for eternal youth.

Myths and legends say that the devil never does sin deeds. However, he encourages people to do so. He always tries to show the ugliness of the earth in a beautiful way, to mislead people. The devil walks like blood in the human body, enters the human body with food. Standing on the left side of each heart, there is one devil that tempts the heart.

According to the teachings of Sufism, the main goal of man, who is a combination of the merciful and the satanic, is to overcome Satanism, increase his merciful qualities, and reach perfection.

With a negative impact on Dorian Gray, the character of Lord Henry in O.Wilde's novel is very similar to Siroj the teacher in Omon Mukhtor's. At the beginning of the novel, the artist Basil Hallward, a friend of Lord Henry, tells him, "You never say a moral thing, and you never do a wrong thing". [1,7]

Just as people have a good opinion of Siroj teacher, they also see their dreamed ideals in Dorian's image.

"A person can be smart, kind, beautiful. But he can also pretend to be smart, kind, beautiful. These two are not one and the same". [7,2] While regretting his sinful deeds and confusion during his life, the main character in O. Mukhtor's "The man at the mirror"

asks himself: "Where did this start, when did I become such a naughty person?". Among thoughts about what he has done, when his heart rebels, Vali says: "I see Hanifa as a monster, whereas I find myself as a demon". [8,121]

The author points out in several places that the devil is hidden behind the image of Siroj the teacher. In particular, having realized the secret hidden behind Siroj the teacher, Vali felt while talking to him, some kind of bluish flame, and noticed that the teacher's legs were bigger than his body. "Devil! "It's the devil,"[8,157] - then he said involuntarily. In general, although Vali and Dorian Gray belong to different eras, environments and nations as artistic characters, there seem to be certain closeness between them. In our opinion, Vali's closeness to Dorian Gray is in their ignorance, insecurity, inexperience in life.

"The Man at the Mirror" and "The Picture of Dorian Gray" portray Siroj the teacher and Lord Henry as a devil in the form of a man who misleads the protagonists, Vali and Dorian Gray, into sin.

Another similarity in the works of O. Mukhtor and O. Wilde is the use of the mirror and the portrait as a mirror that reflects the hearts of the heroes.

Our soul is the most divine and perfect of all the organs in our body, and it is the mirror of the inner world of man. In "The Man at the Mirror" and "The Picture of Dorian Gray" the authors use artistic details such as the mirror and the portrait as a symbol of the characters' souls. In these works, it is told that a person is immersed in the trap of desire - the devil's box - in the trap of greediness, pride, ignorance, lust.

There is a belief among the people that "breaking the glass is to weaken the soul of the deceased." O. Mukhtor and O. Wilde also use the broken mirror as a symbol of the end of the heroes' lives. Siroj the teacher, the protagonist of The Man at the Mirror, sees an ugly figure in the mirror. He curses and breaks the mirror, and on that day he dies. One of the protagonists, Vali wondered in a pain: "did the window get broken itself or was it broken by Siroj the teacher?". When Vali asked about Siroj the teacher, his daughter-in-law Sojidahon said, "You know, my father used to keep peering himself in front of the mirror in the hallway. He had such habits." Actually, on the day of the accident, Siroj the teacher, stared at the mirror for a long time, then swore and broke it. To the questions that were bothering him, Vali was responded like that: "Siroj the teacher is a handsome man, not to mention that his mouth is bigger than his face! But it had less shape than a mirror, and sometimes it looked ugly! He broke the mirror because he couldn't stand it."

O. Wilde's protagonist, Dorian Gray, takes a mirror in his hand when he tries to look at his ominous picture for the first time on the day of his imminent death, and looks at himself, and his beauty seems to be a little dreadful. He throws the mirror to the ground

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and kicks it with his foot. He, too, finds his death on the day he breaks the mirror like Siroj the teacher.

As Toirova stressed "existing of specific and unified features in using symbols of a mirror and a portrait in Uzbek and Western literature can be explained by the difference of the periods of creation, by the difference of environment and national mentality". [10,1078]

### Conclusion

Using the portrait as the main motif in the work, O. Wilde created a symbolic representation of changes

in the human heart and the spiritual world, through the image and its transformation. The mirror in O. Mukhtor's "The Man at the Mirror" and the portrait in O. Wilde's "The Picture of Dorian Gray" come as a proof of the consequences of sin and the fact that man can always destroy a little soul.

Although these works were created over a period of nearly a hundred years, they are united by a single theme: the conflict between good and evil, the struggle to express the meaning of "I" of "man", the inner spiritual and moral evolution.

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