



INTERPRETATION OF THE CONCEPT OF PILAF IN WORKS OF ART

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Abstract: The article shows the image of pilaf preparation in artistic works, as well as the unique reflection of territorial preparation, the manifestation of the inner world of people. Also, pilaf was accepted as a certain level of well-being among the Uzbek people, and the quotes and artistic images used by the writer in the process of its preparation were analyzed.

Annotatsiya: Maqolada badiiy asarlarda palov taomining tayyorlanish tasviri, hududiy tayyorlanishning o'ziga xos aks etishi barobarida insonlarning ichki dunyosi namoyon bo'lishi aks ettiriladi. Shuningdek, palov o'zbek xalqida ma'lum bir farovonlik darajasi sifatida qabul qilingan bo'lib, uni tayyorlash jarayonidagi yozuvchining qo'llagan iqtiboslari va badiiy tasvir vositalari tahlil qilingan.

Абстрактный: В статье показан образ приготовления плова в художественных произведениях, а также своеобразное отражение территориальной подготовки, проявление внутреннего мира людей. Также плов был принят как определенный уровень благосостояния среди узбекского народа, проанализированы цитаты и художественные образы, использованные писателем в процессе его приготовления.

Key words: Pilaf, quail pilaf, Khiva pilaf, apricot pilaf, Samarkand pilaf, pea pilaf, quince pilaf, devzira, epithet, metaphor.

Kalit so'zlar: Palov, bedana palov, Xiva palovi, o'rikli palov, Samarqand palovi, no'xatli palov, behi palov, devzira, epitet, metofora,

Ключевые слова: Плов, плов из перепелок, хивинский плов, абрикосовый плов, самаркандский плов, гороховый плов, айвовый плов, девзира, эпитет, метафора.

Introduction.

Pilaf, one of our national dishes, is not called the king of dishes for nothing. A guest in an Uzbek household cannot be seen without pilaf. Pilov has long been formed in the mind of Uzbeks as a concept representing nationality. In the minds of other nationalities, when they say Uzbek, along with caps and cotton, pilaf is invisible as a symbol of hospitality.

It is appropriate to consider pilaf as a symbol of national cuisine in the artistic perception "behind the table" while conveying the taste, smell, beauty and uniqueness of food in the works of writers, emphasizing the uniqueness of its regional preparation. . In addition, in order to understand the inviolability of the content of pilaf, it is possible to make an artistic "cut" to describe it from a historical novel and a prose work about "modernity". In the novel "Khojand Castle", Mirmukhsin created the events of Genghis Khan's invasion and Temur Malik's fight against the invaders, and in many episodes he gives glimpses of the internal world order: "Ibrahim Dulday cooked Khorezm pilaf" [5.56-p]. S. Borodin described the events of 1339 in the novel "Over the Stars of Samarkand" and already understood pilaf as a synonym for wedding favors. Khalil Sultan's father regrets that his daughter's son-in-law is not a prince,

but an ordinary boss in his dream: "Then we would have a wonderful wedding. I would not be stingy with good pilaf" [1.136-p].

In general, in this trilogy about Timur, one can feel the variety of ideas about pilaf created by the author. As a symbol of pilaf-oven, it is strongly remembered, especially with the smell of a foreign land. The last part of the trilogy "Lightning Bayozit" describes Timur's last march to Damascus: "When the pilaf oil was heated in the camps, the acrid smoke from the cauldrons poured blue into the clear day, and the air became clear" [2. 236-p]. In the next sketch about making pilaf for the ruler, S.P. Borodin creates a very long sentence, but it contains a lot of semantic meanings.

1. Emphasizes that the ruler is constantly busy with work and does not pay attention to the agenda.

2. The author himself shows that he knows all the intricacies of preparing this dish when he specifically emphasizes in the novel: "After all, pilaf requires the cooks to work with their own zeal every time, and just like every beauty has its own aspect as it is, each pilaf has its own character" [2. 67-p]. This long quote requires special attention and analysis.

First of all, the attitude to pilaf is not a mechanical, everyday cooking process, but almost like some kind of movement. It is a kind of animated ritual, and the pilaf should be eaten immediately after cooking. Secondly, the concept of "pilaf" itself is so animated that such a comparison is appropriate, and individual behavior shows the incomprehensibility of the master's meanings related to taste. Asqad Mukhtar's novel "Plantain" also shows animated actions of the hero of the work in connection with his unique moral aspect: "There was both joy and sadness in the pilaf cooked by brother Arif" [6. 89-p]. It is known that the chef, even that master, cannot repeat the taste of the previous pilaf.

Also, in Pirimkul Kadyrov's historical novel "Passage of Generations" about Babur's son Humayun, the event took place in 1528 and mentions about pilaf: "Only for relatives, friends, holiday pilaf... those who prepared pilaf with quail" [17. 60-p]. It should be noted that pilaf also serves to reveal the most generous virtue of the ruler. In the same novel, it is said: "Nizamiddin organized a big party with free pilaf for the poor of the capital" [17. 49-p].

Alexei Ustimenko in his historical novel "Walking in the Golden Palace" created the era of Peter the Great in 1717-1720, when the first expeditions were sent to Bukhara and Khiva. It is worth noting that pilaf was accepted as a certain level of well-being. Thus, a powerful man from Sherghazi Khan's retinue took care of his concubine while he was going on a march and ordered the servant: "Let go of her wine, meat, and pilaf". We emphasize once again that the meaning of this phrase is not literal, but that it is an indicator of the level of well-being of pilaf. Since the novel is about embassy receptions, A. Ustimenko describes the luxurious preparation of pilaf in Bukhara and Khiva, the difference in the color of the dish, and specifies the list of spices and additives. It is worth noting that the author enhances the impression of food with the foreign appearance of Florio Benevelli. So, it can be felt that the delicacies offered by the khan in Bukhara reflect the colorful characteristics of the city: "...a fragrant pilaf with meat, cumin and zirk is brought on a painted clay plate. There was no pilaf on the golden meal. The fire itself was like gold. Hot gold of Bukhara" [19. 31-p]. In this novel, the author creates a unique competition situation not only in the history of Khiva-Bukhara, but also in terms of taste. Mir Samaluddin informs the Russian ambassador: "I ordered to prepare the most delicious pilaf." I will not forgive myself if Khiva pilaf suddenly turns out to be less tasty than the local Bukharan pilaf." Yusuf Mirza from Bukhara gave a venomous response to this:

"They cook Bukhara ram on top of it and put Bukhara carrots on it" [19. 73-p]. Mir Salahiddin won the battle and emphasized the skill of the cook: "The hands of the people of Khorezm cook, there's nothing wrong with that" [19. 7373-p].

A. Ustimenko works with the whole palette of the poetic language (intensification of color in epithets and metaphors, symbol) in creating a capacious image of a palov. Khiva pilaf is another "apricot pilaf breathing sweet meat steam" [18.7334-p].

At a party with Sherghazi Khan, the author describes Khiva pilaf, which differs from Bukhara pilaf in terms of its color palette and ingredients: spread over it. Rishton's food is between pieces of meat with a burning aroma..." [18.7373-p].

It turns out that every city has its own recipe, and the local craftsman always adds something special to the main ingredients. S.P. Borodin also emphasizes the difference in the recipe and the external difference of regional food. King Muhammad-Sultan invites his disgraced cousin to dinner, but the latter's cooks have also prepared pilaf. The important thing is that the writer immediately sets the stage for a certain ceremony: "Both of them brought heavy dishes and put white Samarkand pilaf with peas in front of Muhammad Sultan, and red Ferghana pilaf in front of Iskandar" [1.106-p]. In addition to such information, S.P. Borodin strengthens the Catholic feeling of the collective holiday: "What kind of holiday is it if everyone eats separately from others. Eating one's own pilaf is an insult to a guest" [1.107-p].

Pilaf is a national dish and a symbol of national Catholicism, it is eaten together, it is a communal meal. Eating from a plate with one hand is not just a ritual, but a moral, fixed, national thing. S. Borodin emphasizes politeness and attentiveness towards the guests at the table: "They limited themselves to a hospitable wave of their hands, inviting each other for more food, and hardly spoke" [1.107-p]. O. Yaqubov in his historical novel "Treasure of Ulugbek" creates the image of Samarkand pilaf, which Ali Kushchi likes very much: "pilaf with peas... the aroma of pilaf, sprinkled with a little black pepper and other spices" [21. 201-p].

In her stories, Nurali Qabul refers to the lifestyle of ordinary people living in the foothills of Marjonbulok in the 60s of the 20th century. In this scene from the story "Sangzor", both the ceremony and the specific aspects of the regional pilaf are highlighted: "Quince pilaf was brought to the table, and the eating of bread stopped by itself. The guests kept silent, shook their hands, invited each other to eat, reached for the pilaf" [18.194-p]. Oybek makes a special reference to Fergana pilaf in his novel "Golden Valley Breezes": "The pilaf was bitter and aromatic... Komila brought a full meal of golden Fergana pilaf" [14. 309-p].

In the novel "Khurrambek", G. Joraboyev tells about the period when the civil war began in Surkhandarya. Naturally, the rich man's wealth should also be expressed in special pilaf: 'He brings a bowl of pilaf, in each of which there is one loaf of bread, besides the bones of a young lamb' [4. 73-p]. It is worth noting that in other regions fat horse meat is eaten with pilaf. Hamid Ghulam, in the short story "Violes of the Steppe", which tells about the conquest of the hungry desert, emphasized the special skill and importance of the cook and created pilaf in a very romantic ghazal: "Well, pilaf was made by one person it is. Pilaf is always different, the master puts all his sincerity and all his donations into it. Standing next to the cauldron, he puts his mood and soul". According to the novel, people came from different parts of the republic to explore the hungry desert, so everyone has their own pilaf recipe. So, Nigora justifies himself to his fellow villagers: "In our mountains, they make pilaf softer, they put a lot of carrots" [22. 370-p].

Raul Mir Khaidarov's crime novel "Colorful Clothes" cannot do without this dish, although the characters are extremely "Europeanized" even in their Japanese nicknames: "They spend time with their friends over pilaf, which is the main dish. "Nargiz enjoyed pilaf, not ordinary, but red Namangan pilaf, for which Salim Hasanovich always bought a black sheep with a special calorie content, that is, a black ram" [8. 47-p]. In the text of this novel, which exposes the criminal and party structures in the country, the importance of pilaf as the main national dish is defined by the hero's wealth and arrogance. increases the "elitism" in training. So, Aksoy Kreuz, who took over the senator, asserts his power even at the pilaf table: "In Aksoy, they know how to cook soup, even if you, gentlemen from Tashkent, think that only we have the best" [9. 56-p]. This staple dish holds great respect for pilaf, however, as the mighty lord of the region. The author emphasizes this with a metaphor: "When we leave the house, we ordered to put rice, pilaf does not like to wait" [8.57-p]. The owner explains the exclusivity of such a special dish by the quality of fatty tail meat: "Why are especially important guests treated with the right part of the carcass? Since the ram always lies on its left side, and the right side absorbs more sunlight, the meat in it is juicy and soft, and it is healing" [8. 57-p]. Also, the novel mentions another ritual of eating at the Uzbek table: "They don't drink after pilaf, it's customary to drink cola and tea" [8. 57-p]. Raul Mir Haydarov's story "If you go left, you will lose your horse" tells about the departure of the townspeople, or rather the engineers of the design institute, to cotton. The author shows the process of making pilaf directly according to the regional recipe: "Fathullah asked if he forgot the zirk, did he put garlic, did he buy red rice devzira, did he buy pilaf from the market. He gets the pilaf from the fat of his tail, and where did he get the meat?" [9.15-p].

In the adventure novel "Death of the Yellow Giant" by Kh. Tokhtaboyev, the process of cooking pilaf on time is the period of confession of Colonel Otajanov, which is a logical motivation for the joint actions of the heroes. This recognition is interrupted only by actions related to the sequence of the process: "When Zirvak is ready" [13. 55-p]. "Meat, onions and carrots fried in dumma oil for pilaf" gives a brief explanation of the very appropriate term. It is worth noting that A. Ustimenko in his historical novel "Walking in the Golden Mirage" literally interprets this concept as follows: "The flesh darkened under red-hot blisters and hummed as if from impatience. the pot sizzling and glowing with heat. The smell of pepper, cumin, black cumin seeds and the red-gold color of onions made me salivate" [19.73-p]. The next stage of making pilaf is defined in the story "Death of the Yellow Giant" by the colonel's order: "... it's time to wash the rice... after the pilaf is cooked" [13. 59-p]. The colonel's story ends with "Aka Salimjon laughed and went to the oven to take the pilaf, which gave off an unbearable delicious smell". The author connected the plot with the process of making pilaf and showed recognition and recognition correctly in terms of cooking time. In the short story "Eyes", Khojiakbar Shaykhov emphasizes the characters as holders of modern professions: physicists and experts, psychologists. Mukhtar comments on traditional food: "Nothing can be compared to Andijan pilaf. If there are no competitors in Tashkent" [3.29-p]. And the image of the Oloy market in Tashkent is filled with many smells: "it is full of attractive aromas of freshly baked homemade bread, kebabs, various herbs and spices, and the attractive aroma of pilaf". [3.21-p]. In his autobiographical book "Cinematography - My Life", Malik Kayumov believes that a truly oriental bazaar is not just a tribute to tradition, but a picture of the national universe: "But the best, which has always been beautiful and unique thing is the Tashkent market: there are teahouses where fragrant pilaf is prepared" [17.11-p]. I would like

to emphasize that representatives of different nationalities have become familiar with pilaf as a national concept in Turkestan or Uzbekistan. M. Masson's memoirs about N. P. Ostroumov contain interesting information directly related to this topic. The time of the event is Tashkent. 1896: "Smells of Asian food being prepared from the kitchen. Because the director is expecting guests from the old town today. Today it was his turn to organize the "talk". Tea, sweets, then traditional pilaf with various treats" [10.156-p].

We emphasize another symbolic concept for the culture and intolerance of the Uzbek people - the concept of "speech". But here we emphasize that N. Ostroumov understood a lot about national dishes. Pitirim Massagetov researched medicinal plants in 1921 and collected his observations in his memoirs "Rare Herbs". It is noteworthy that the author creates a hymn for this ceremony, which moves away from the specific description of the dish: "Here I met the famous Uzbek pilaf. The host showed me how to eat pilaf delicately and very slowly. The tips of the fingers of the right hand form a piece of pilaf so that not a single grain of rice falls out when it is passed through the bowl. So, eating pilaf will be more interesting and tastier i. The hand-to-hand combat of food is added to ordinary feelings, visual senses and smell" [17. 149-p]. It is a foreign perception, but there is real interest and pleasure in it, a wonderful appreciation of food. It is interesting that there are episodes in the story of modern writer V. Penkov that seem to continue the same theme. Tolik Nikolayev in the story "Land seen in a dream" because the pilaf has just been taken from the fire, he invites his friend to share it with him: "Here is a spoon for you, but if you want, eat with your hands, as much as you want" [15. 177-p]. This emphasizes the national tradition and Tolik's ability to eat pilaf as a habit. In Mirmuhsin's novel "The Tiger of Chotkal" not only a figurative image of "delicate aromatic pilaf made from Devzira pilaf" was created, but also the ritual of eating this dish was created:

"Qiyamkhoja said that this is the only way to feel the taste of pilaf and ate it with his hands... he put a piece of pilaf the size of a lamb's head in his mouth" [12. 336-p]. Please note that this work contains an organic, delicate and figurative comparison that is understandable to a foreign reader: "incomparable pilaf. And he especially looked as if ground rice lay in a bowl, but pearls were cast into a pile" [12. 330-p]. Indeed, the large rice of this variety makes a rich and shiny pilaf. This comparison is repeated over and over again. For example, in U. Umarbekov's short story "Summer Rain", real Kokan pilaf is served in a teahouse: "Sinov took Rahimi there several times and cooked pilaf from Devzira pilaf himself. Each grain of rice is like a pearl" [20. 66-p]. In the story "Meeting" by the same author, emphasis is placed on the ritual and skill of eating pilaf by hand: "Pilav is skillfully prepared. We grabbed a handful of it, passed it through our hands, so that what we took did not crumble on the greasy edge of the dish, and directed it to the mouth" [20. 221-p].

So, pilaf as a concept represents an important cultural symbol of the life of the Uzbek people.

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