

# Pilaf a significant concept of the culture of the uzbek people

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**Abstract.** This article has discussed pilaf as a significant concept of the culture of the Uzbek people, how to prepare pilaf, which is considered the Uzbek national dish, was also discussed. Also, in this small scientific study method of cooking pilaf in different directions in different regions of Uzbekistan was given. The sentences about the pilaf of the main characters of the masterpieces of Uzbek national literature are presented and explained. It should be noted that the concept of "pilaf" becomes an archetype and a precedent. We would like to emphasize that it was with pilaf, as a national complex, that people of different nationalities began to get acquainted with Turkestan or Uzbekistan.

## 1 Introduction

It is known that in different languages there are lingua-specific designations of foods, drinks, and kitchen items, It should be noted their ancient origin. Such material objects become symbolic concepts that symbolize this culture among people of other nationalities. Symbolic concepts, of course, fill the artistic spaces of the works of Uzbek writers in various ways. A.Vezhbitskaya writes in the study "Understanding cultures through keywords". "Keywords can lead us to the core of a whole complex of cultural values and attitudes that reveal a whole network of culturally specific, culture-forming scenarios" [1:38].

It seems that such keywords always have a long history, they are carriers and exponents of a specific tradition. That is, in every language, and culture, concepts are significant for the model of one national world and, as it were, absent in other cultural spaces. A.Wierzbicka rightly points to the traditional, historically established, and fixed concepts of food: in Poland - Bigos. Borscht in Russia, marmalade in England, sake in Japan. Naturally, for the Uzbek cultural scenario, pilaf is such a symbolic concept. "Such words can tell us something about the customs of these peoples related to food and drink. The existence of language-specific designations for specific kinds of "things" (visible and tangible, such as food) is something that even ordinary, monolingual people are usually aware of [1:15].

This is confirmed by the multi-functionality of some keywords in the context of a work of art. For example, Pilaf's main food, as a symbol of national cuisine, is presented in the entire palette of regional diversity. Once again, let us turn to the study of A. Vezhbitskaya: "Key words can lead us to the core of a whole complex of cultural values and attitudes ... revealing a whole network of culturally specific, culture-forming scenarios" [1:38]. Pilaf

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become such a concept of Uzbek culture, such a powerful concept that new meanings and rituals are shaped around it, like around the core.

## 2 Literary review

The very concept of "pilaf" becomes an archetype and a precedent. To confirm this, let us turn to the study of D. Gudkov, who writes: "According to the hypothesis of K. Kasyanova, "the basis of the ethnic character is a set of objects and ideas that in the minds of each bearer of a certain culture are associated with an intensely colored range of feelings or emotions. The appearance in the mind of any of these objects sets in motion the entire gamut of feelings associated with it, which, in turn, is an impulse to a more or less typical action [2:99]. The associative series, which instantly builds up for everyone familiar with Uzbek culture and life, is long, diverse, but vectorial. Therefore, "pilaf" becomes a multifunctional and multi-level concept. D. Gudkov determined the direction of the vectors, which can be interpreted in the context of works of art as broadly as possible. We will use the term of K. Kasyanova to apply it in an expanded form, if possible: "This unit of the "principal denominator of the personality", consisting of the chain "subject-action", we will henceforth mean by the concept of a social archetype... The social archetype is an inheritance from previous generations, exists in his mind at a non-verbal, most often at an unflexed level" [2:100]. We emphasize that, firstly, the process of cooking and "eating" pilaf is a complex of rituals, and, secondly, this particular dish is a precedent object of national culture. We believe that only such a complex will enhance the meaning of such a unique concept. Agreeing with D. Gudkov that "it seems necessary to define a set of those "cultural objects (reflected in the consciousness of the phenomena of the material or spiritual world), which, in turn, reflects and determines the specifics of the national character, ethnic and linguistic consciousness. We call such objects precedent" [2:100]. It seems that the concept of "precedent" includes both its direct purpose and the formation of a certain archetype around it (etiquette, behavior, ritual, word creation, the point of metaphorical national thinking, etc.). The view of culture is something that the analysis of culture can hardly ignore" [1:14]. Let us add that by analyzing the frequency of use of this concept in different figurative contexts one can emphasize its symbolic concept for creating a national picture of the world. Artistic works with historical and modern themes of different genres, national authors, and writers of different nationalities living in Uzbekistan cannot do without creating the image of pilaf.

It is worth considering it as a symbol of national cuisine in the artistic perception "behind the dastarkhan (tablecloth)" when the writer conveys the taste, smell, beauty, and specifics of the regional preparation of pilaf. Moreover, you can make an artistic "cut" - take descriptions of pilaf, both of them, from a historical novel and prose about "modernity", to understand the inviolability of its meaning. Mirmukhsin's novel "The Khojent Fortress", creates the events of the invasion of Genghis Khan and the struggle of Timur Malik against the conquerors, in many heroes gives manifestations of the everyday world order: "Ibrahim Duldai cooked pilaf in the Khorezmian style" [3:5]. S. Borodin in the novel "Stars over Samarkand", describing the events of 1339, already gives an understanding of pilaf as a synonym for a wedding treat. The father of the failed bride Khalil Sultan, lamenting that the groom is a prince, and not a simple master, dreams: "Then we would have arranged an excellent wedding. I would not be stingy with a good plov" [4:136]. In Pirimkul Kadyrov's historical novel "The Pass of Generations" about Hamayun, the son of Babur, the action takes place in 1528, we talking about pilaf in the same context: "Just for relatives and friends they prepared a festive pilaf ... pilaf with quails" [5:60]. It is worth noting that pilaf also acts as the most generous prosperity from the ruler. The same novel states:

"Nizamiddin arranged a great treat for the poor people of the capital - free pilaf with free cakes" [5:49].

Alexei Ustimenko the historical novel "Wandering in the Golden Mirage" recreated the time of Peter the Great when the first expeditions were sent to Bukhara and Khiva (Captain Starovoitov from the Cherkassky detachment, Benevelli). It is noteworthy that plov was perceived as a certain level of prosperity. So, going on a campaign, the khan takes care of his concubine and thus orders the servant: "Leave her wine, meat, pilaf."

We emphasize again that the meaning of this phrase lies not in the literal understanding, but in the level of prosperity. In a novel about embassy receptions, A.Ustimenko describes the luxury with which pilaf is served in Bukhara and Khiva, the difference in the shades of colors of the dish, clarifying the list of spices and additions. It is noteworthy that the author enhances the impression of the dish with the foreign look of Florio Benevelli. So, in Bukhara, the treat offered by the khan himself is perceived in the color palette of the city: "... he brings breathing pilaf on a painted clay lagan with meat, cumin, and barberry. A golden dish would not fit pilaf. Plov himself seemed to be golden. The hot gold of Bukhara" [6:31]. In this novel, the author reinforces the theme of a kind of competition not only in the historical key of Khiva-Bukhara but also in terms of taste. Mir Samal-Rudin informs the Russian envoy: "I ordered to prepare such delicious pilaf as possible. I won't forgive myself if the Khiva pilaf suddenly turns out to be less tasty than the local Bukhara one." To which Yusuf Mirza from Bukhara replies venomously: "Moreover, they will cook it from Bukhara ram and put Bukhara carrots into it" [6:73].

A.Ustimenko works with the entire palette of poetic language (color enhancement in epithet and metaphor, personification) to create a larger image of pilaf. Khiva pilaf is another "pilaf with apricots breathing sweet-meat steam" [6, 34] At a reception at Shergazi Khan, the author draws up this image of Khiva pilaf, which differs in color palette and components from Bukhara: of scorching fragrant meat "[Ustimenko, p.81]. It turns out that each city has its original recipe that adds something of its own to the main components.

A.Yakubov in the historical novel "Treasures of Ulugbek" creates the image of Samarkand pilaf, which Ali Kushchi likes so much: "pilaf with peas ... the fragrant smell of pilaf, a little sprinkled with black pepper and other seasonings" [7:201]. Nurali Kabul in his stories refers to ordinary people of the 60s of the XX century, living in the foothills of Marjanbulak. This scene from the story "Sangzor" emphasizes both the ritual and the peculiarities of the regional pilaf: "The quince pilaf was brought to the dastarkhan and the dispute stopped by itself. The guests silently, with a movement of the hand, inviting each other to share the meal, reached for the pilaf"[8:194]. Raul Mir-Khaidarov in the crime novel "The Suit of Spades" cannot do without this dish, although the characters are extremely "Europeanized" even in their nicknames - Senator, Japanese: "... just in time with their friends for pilaf, the main dish of the Uzbek feast. Pilaf Nargiz served not simple, but from red Namangan rice devzira (types of rice), for which Salim Khasanovich always bought only karakuchkara, (a black sheep), whose meat is of special calorie content" [9:47]. In the context of this novel, which exposes criminal and party structures, the very significance of pilaf as the national dish emphasizes wealth. So "Aksai Krez", who receives the Senator in his possession, says over the dastarkhan with pilaf: "In Aksai, they know how to cook it, although you, gentlemen of Tashkent, think that all the best is only with you" [9:56]. It is essential that the omnipotent lord of the region treats the main dish with extraordinary reverence, the author emphasizes this with the personification: "...leaving the house, we gave the command to lay rice, and pilaf does not like to wait" [9:57]. The owner explains the exclusiveness of such a special dish with the quality of fat tail meat: "Why are vital guests treated with the right part of the carcass? Because the ram always lies on its left side, and the right one absorbs more sunlight, the meat on it becomes juicy and tender, healing" [9:57]. The novel also mentions one more ritual of refreshments at the Uzbek dastarkhan: "After pilaf, they do not drink alcohol, it is customary to drink coke-tea" [9:57]. In Raul Mir Khaydarov's story "If you go to the left, you will lose your horse", we are talking about the departure of the townspeople,

or rather, the engineers of the design institute for cotton. The process of cooking pilaf was shown by the author in direct accordance with the recipe of the region: “Fathulla ... asking if he forgot the barberry, did he put garlic, was it red rice-devzira, did he buy pilaf at the market, did he buy pilaf from fat tail fat and where did he get the meat?” [10:15] ) In the adventure novel by Kh. Tukhtabaev's “The End of the Yellow Diva” (translated by E.Umerov), the process is preparing pilaf is the time of Colonel Atajanov's confession, which is logically motivated by joint actions. This confession is interrupted only by actions related to the sequence of the process: “When zirvak was ready. “When zircon is ready (meat, onions, and carrots fried in special oil for pilaf)” [11:55]. The next stage is marked precisely by the order of the colonel: "... it's time to wash the rice ... Having covered the pilaf, take a steam bath” [11:59]. The colonel's story ended at the moment when "... Salimdzhan-aka laughed and went to the hearth to take off the pilaf, which exuded an unbearably delicious aroma” [11:63].

### 3 Methods and results

Ahodjiakbar Shaykhov in the story "Eyes" decidedly, makes the heroes people of modern professions: physicists and expert psychologists. But Mukhtar comments on the traditional dish as follows: “Nothing can compare with Andijan pilaf. Unless there are competitors in Tashkent” [12:29] A picture of the Alai Bazaar in Tashkent becomes complete in numerous mentions of smells: “It is thoroughly saturated with tantalizing smells of freshly baked flatbread, barbecue, various herbs and spices, and the inviting aroma of pilaf” [13:21].

We would like to emphasize that it was with pilaf, as a national complex, that people of different nationalities began to get acquainted with Turkestan or Uzbekistan.

In the memoirs of M. Mason about N.P.Ostromov there is interesting information that is directly related to this topic. Time of action Tashkent. 1896: “The smells of preparing Asian dishes come from the kitchen. This is because today the director is waiting for guests from the Old City...Today it is his turn to organize a "gap"- (men get together to cook soup in a chayhana) at his place. At two they will serve tea, sweets, then various treats with traditional pilaf “[14:156]. Let us note one more symbolic concept for the Uzbek culture “gap”. But in this case, we emphasize that N.Ostromov understood a lot about national treats. In the novel by K.Novoselova "The Star of Altair," there is a description of the wedding of the Russian V.L. Vyatkin, who is given a real national feast. It is worth noting this book as a kind of guide to Samarkand (topographic, culinary, ethnographic, archaeological) as principally complete figurative evidence of V.L.Vyatkin, as a source of precedent names of the historical time of the beginning of the 20 th century (more on that below - Sh.I.).

Pitirim Massagetov (1894-1972), who researched medicinal plants in 1921, summarized his observations in his memoirs "Cherished Herbs". It is noteworthy that the author creates a hymn to the ritual, he departs from the usual description of the dish itself: “This is where I met the famous Uzbek pilaf. The owner delicately and quite slowly showed me how to eat plov. With the fingertips of the right hand, a lump of pilaf is formed so that when transferred from the dish, not a single grain of rice is dropped. So eating pilaf is even more interesting and tastier. To ordinary sensations, visual perceptions and smell, the touch of food is added” [15:149] This is a foreign perception, but it contains genuine interest and delight, an excellent assessment of food. It is interesting that in the story of the modern writer V. Penkov, there is an episode that, as it were, continues this theme. In the story “The Land That Dreams,” Tolik Nikolaev invites a friend to share a meal with him since the pilaf has just been taken off the fire: “Here’s a spoon for you, but you want it with your hands, as you like” [16:177] This emphasizes the national tradition and Tolik’s ability to eat pilaf so habitually. Mirmukhsin’s novel “The Chatkal Tiger” created not just a metaphorical picture” of “delicate fragrant pilaf made from Devzir rice”, but also a ritual: “Kiemkhoja ate with his hands, saying that this was

the only way to feel the taste of pilaf ... he shoved a lump of pilaf the size of a lamb's head into his mouth" [17:336]. I note that in this work there is a metaphorical comparison, which is organic, subtle and understandable to a foreign reader: "... incomparable pilaf. And he had a special look - as if not crumbly rice was lying on a dish, but pearls were poured in a pile" [17:330]. Indeed, pilaf from large rice of this variety, saturated with fat and glowing, becomes shimmering. This comparison is repeated over and over again. For example, in U. Umarbekov's story "Summer Rain" a real Kokand pilaf is given in a teahouse: "My father-in-law took Rakhimi there several times and cooked pilaf from Devzirin rice himself. Each grain of rice is like a pearl" [18:66].

There is a study by Sergei Brynsky "Mahalla", which will focus on the teahouse and, of course, pilaf: "It is with the teahouses that the characteristic institution of clubbing treats is associated ... joint cooking in one's quarter teahouse of the traditional male dish - pilaf" (19, p. 15). G. Gulyam in the story "The Mischievous Man" repeatedly mentions the joint ritual of cooking pilaf in a teahouse.

For the national Uzbek scenario, the components of the iconic concept of "pilaf" are also important. Rather, the dish itself becomes a "Concept", acquiring or spreading new concepts around itself. It can be imagined that wide circles diverge from such iconic concepts, as from a stone thrown into the water, and associations and concepts of the next levels diverge from these.

There is a mention in the artistic and documentary text of a special ritual of eating pilaf. In the historical novel "Past Days" by A.Kadiri, there is a scene of loyal threats of kurbashi (*Kurbashi is the surname of a rather senior (commander) Basmachi capable of commanding autonomous armed formations*) with kushbegi's (*the chief of the military staff or headquarters*) favorite: "I will be happy to taste from your blessed hand. Ahmad Khan grabbed more pilaf in a handful and brought it to the kurbash court. The face of the guest expressed bliss, it seemed that he was ready to swallow not only Plov but also Ahmadkhan's hand" [20:80].

Rustam Shagaev, in his essays Far and Near, recalls how a student friend was received in Tashkent in the 21st century. I note that in the short lines, there is a specific ritual etiquette. So, a reception was arranged for the guest according to all the rules of Uzbek hospitality: "...they put on the sky a striped Uzbek robe-bekasam, a skullcap, and a bright suzani. Then I gave him a lava - a folding book stand carved from a single walnut piece. He sincerely rejoiced at the Uzbek hospitality, oshatish - when they treat each other with plov" [21:70]. It is possible to conduct a kind of multiple study of the context in which, in addition to the usual, gastronomic, there is a mention of pilaf. The fact that pilaf is a symbol of the national is also evidenced by the playful generalization of Utkur Khashimov in the novel "Earthly Matters": "If four Uzbeks gather, the first question arises: "How to cook pilaf?" [22:179]. But when pilaf is not cooked at home, there are problems with the components, so this circumstance is specifically indicated. So, in the story of Sarvar Azimov, fellow countrymen in the city of Cherkessy (Ukraine) invite the singer Nazim Kadyrov (Batyр Zakirov) to the hostel to treat him to "Pilaf with red carrots".

Naturally, in Uzbekistan, there are not only pilaf festivals that have become a modern brand, in which champions of the region demonstrate their skills. But in fiction, there are important references to a specific profession - carrot cutters for production pilaf in teahouses. In M.Sheverdin's novel "On the Wolf's Trail", although the events take place in the 20s of the XX century, the information is not exotic, since the author knew the realities of life very well: "This peculiar, unusual profession is possible only in the East. For a favorite Uzbek dish, carrot pilaf, yellow and juicy, is cut not in circles, but in the thinnest, transparent strips, similar to noodles. Kamalov's father ... became a specialist in cutting carrots" [23:162]. In Raul Mir Khaydarov's story "If you go to the left, you will lose your horse", engineer Fathulla changes his favorite specialty and the minimum wage for the wealth that his hobby brought



him becomes shpaz(cook). Fahkhullo, which is characteristically a hereditary pilaf master: "And my grandfather, Nigmat bobo ... was known throughout Tashkent, he could cook pilaf for five hundred people. But few people manage to do this, for example, I don't risk more than two hundred and fifty, and even then I cook in two cauldrons "[24:245]. The author emphasizes the importance of the profession, the hero does not boast, but points out? "... my month is scheduled for many days ahead ... It turns out that there are not so many masters in Tashkent who undertake to cook wedding pilaf "[24:247].

1. Pilaf becomes the basis of a proverb, proving its significant position in the system of the Uzbek cultural script: "A good person eats his plov, and a bad person eats his head" [23:17].

2. In the works of Uzbek literature, the particularity of mentioning pilaf as the main dish, which has its ritual and significance, is high. It is enough to mention pilaf at the end of the meal to note how the guests take their leave. It has already been noted that it is interesting to consider works in which the authors work with the spaces of certain regions to assemble a picture of general or specific phenomena as a mosaic. For example, the action in the historical novel by A. Kadiri "Bygone Days" takes place in Margelan in 1847 and in Tashkent. So A. Kadiri repeatedly states: "Having finished eating the pilaf, the guests said goodbye and left", [20:39] "After the pilaf he immediately left." The ritual of the last dish is preserved in the works of contemporary authors. To prove the fat content of the dish, there is a certain steppe ritual. A. Kakhkhar in the story "The Little Bird" emphasizes the traditional nature of the chairman in his behavioral pattern: "After eating pilaf, he began to wipe his hands on the tops of his boots" [24:107].

In Raul Mir-Khaydarov's story "The Double of the Chinese Emperor", which tells about corrupt ties in the 90s of the last century, the theme of pilaf becomes essential both as an indicator of the culinary delights of rich people and as an obligatory feast during which great things are done: "Ergash-aka sent me, he is waiting for you in the Sary Tosh mahalla. Please hurry, a pilaf will be ready any minute" [25:132]. The last dish is pilaf, after which they necessarily drink green tea: "When they finished with pilaf and together leaned on Chinese green tea" [25:134]. Pilaf becomes a criterion for a well-fed life, it is a kind of starting point for well-being. Thus, in Mirmukhsin's novel "The Chatkal Tiger", the "master of life" Khazratov, before a rich feast, shares his aphorism with his superiors: "You can be content with a pinch of food a day, but still let it be pilaf" [17:330].

Sukhrob Mukhamedov in his memoirs "And Dzhangokh Melodies in Dreams" gives a metaphor: "You don't eat pilaf every day and you don't always go to bed full" [27:59]. In contrast to this statement, one can cite an example from Sahiba Abdullayeva's fantastic story "The Planet of the Atheists", in which the degenerate alcoholic Dzhurova recalls with hatred the remnants of "the day before yesterday's pilaf" as the unity of the dish for today. Pilaf becomes the measure of a dish that must be eaten hot, with "hot-hot".

1. Pilaf is such an ambiguous concept that it becomes a category of time reference since Plov is cooked for a certain time. In Mirmukhsin's novel "The Khojdent Fortress", the action takes place in the era of the capture of the cities of Movarounnahr by Genghis Khan, that is, in the 13th century. The construction of a bridge across the Amu Darya is perceived by the residents as a boon: "Now, having crossed the bridge, you can arrive in Khujand before the oshpaz cooks pilaf" [3:78].

In Tagay Murad's story "When the horse neighed", a member of the leak Ziedulla-bald perceives time and space in a specific way: "Our house is far away. Until I take Tarlan and return, it will be possible to cook pilaf twice "[28:28]. The author emphasizes the fixedness of the national thinking of his hero. It is more convenient for him (which is logical for a shepherd who does not exist in the rigid time frame of a business day) to perceive time figuratively: "So much time has passed that it was possible to cook pilaf" [28:11].

Pilaf becomes a kind of metaphor for relationships as if replacing such concepts as "bread

and salt": intimacy or betrayal. In Adyl Yakubov's historical novel "Ulugbek's Treasures" Ishan denies Mukhiddin in this way: "Your son, zargaron, ate pilaf from the same cup with this apostate" [7:231]. In R. Mir-Khaidarov's modern narrative, there is a metaphorical conversation between the First Secretary and a young graduate student, whom the mentor strongly recommends expanding the circle of acquaintances in Moscow among people of different nationalities to build a common future: "I want you to make friends with those with whom you study, and not boil in the cauldron of the community and disappear in the kitchen near the cauldron with pilaf, as more than one generation of graduate students do" [25:94]. Naturally, in this context, "The pot for pilaf" replaces the concepts of a purely national collective.

Abdukayum Yuldashev creates a figurative characterization of a person who is incapable of anything, a mattress within the following framework: "And they turned me into a dumbass, a bungler, a simpleton who dropped the finished pilaf from his mouth" (29,p.91) therefore, pilaf becomes an expression of national thinking, in its fixed value, a kind of reference point. Utkur Khashimov reinforces the significance of pilaf as a reference point: "... there is a house without pilaf, but there is no quarrel" [21:35] or "there is no celebration without a good barbecue and pilaf".

Even in beliefs, plov appears as an event that is possible or impossible to imagine. In E. Babaev's story "At the old well", the teahouse owner Samed is sure: "An evil spirit happens in the teahouse when pilaf burns" [30:42] This is an extraordinary event, so Mamed retorts: "This does not happen. I'll be damned if at least one grain of rice has ever burned in my cauldron" [30:42]

Pilaf on a lagan becomes a measure for Y. Muhammad Sharif in the story "Fatherland" It is enough to give such a comparison for the reader to imagine the growth of Nuriddin the builder and the impressive size of his palms: "He had palms - at one time they could cover and lift the entire pilaf from the lagan" [31:61].

Pilaf becomes a ritual, more than a meal. Pirimkul Kadyrov in the novel "Diamond Belt" (translated by Y. Surovtsev) emphasizes the national traditions followed by the father of the architect Abror Agzam-ota. A modern and topical plot - the restoration of Tashkent after the earthquake of 1966 develops not within the framework of the opposition of the old and the new but in delicate reminders and forcing the son to participate in national rituals: Beshiktoy, hashar, wedding pilaf for the mahalla:

"If we treat the mahallun with pilaf, it will not be good. Do you agree? To get acquainted with the neighbors, we will make pilaf for two hundred people. [32:231] This wedding pilaf has its rituals, which Abror demonstrates to his Moscow guest: "From one dish - lagan, in our opinion, two people usually eat pilaf" [32:258]. Paying attention to the morning pilaf for aksakals, Abror emphasizes the custom: "... did not sit up for more than 20 minutes"[32:258].

Pilaf, cooked with special meat and oil, is considered a necessary product for strengthening masculinity. So in Mirmukhsin's novel "The Chatkal Tiger" is a dialogue in all seriousness? "Do you eat pilaf with mutton fat every day and to no avail? Doctor: Not just on lamb fat, but on the fat of a male sheep. The ram of a fighter "[17:377].

## 4 Conclusion

In Utkur Khashimov's story "Twice Two-Five" a new analogy arises between two concepts of Uzbek culture: Cotton and pilaf. We should dwell on it, since the hero of the story, foreman Kushakbai, perceives the very process of growing cotton as a living organism. His analogy could arise only from such a person of the earth: "... if you put a saucer with pilaf in front of four hungry people and tell them, they say, help yourself, please, and if after that all four pounce on pilaf, what will happen then? Right. Everyone will be hungry. It is the same with cotton. Therefore, out of four bushes, one should be left ... You feed the earth with a lot of

different pilaf fertilizers” [33:71] The first analogy arises: pilaf is the main food. The second is the most figurative example, the core of concepts, from which you can build to create any figurative model. The poet Sayyar, as it were, figuratively deciphers this analogy in the poem “Cotton and Pilaf”[34:12,13]. Translation by Grigory Latyshev:

I will connect with an unscrupulous comparison  
The meanings of two words familiar to the heart:  
I'm talking about pilaf and cotton.

Where there is cotton, there, in my opinion, is plov.

The poet enthusiastically compares the work of a cook and a cotton grower as the creators of a product of national pride and figuratively compares all stages of preparation of the main people and periods of maturation:

The fields are getting hot  
And now they are boiling in a red-hot cauldron  
Amber sunburst oil.

The poet fulfills the recipe for cooking pilaf realistically: “Now let's throw meat into the cauldron ... carrots and onions will be cooked just about ... Now it's time. Rice is poured thickly ... Here is August. It's time to soar the pilaf.” There is no need to dwell on the artistic merits of the work. Our task is to see and emphasize that in the national consciousness, such a parallel is not alien, but quite acceptable, and therefore is a component of the Uzbek cultural scenario. As an application, I would like to turn to Aibek's novel "The Wind of the Golden Valley" of 1950. The events in the novel refer to 1945, An author creates a kind of idealistic narrative about the collective farmers-cotton growers.

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