

Category of Affirmation and Negation in Poetic Dialogue

Matyakupov Sadulla Gaipovich

Candidate of philological sciences, associate professor, Nukus State Pedagogical Institute

ANNOTATION

The essay explores how the use of both monologue and conversation develops a stylistic originality by separating form from substance. Analysis of consciousness and worldview as aesthetic standards for judging the entirety of reality. Additionally, a scientific and theoretical analysis of the philosophy of creativity as well as poetic logic, expression, and image in the development of creative communication is done.

KEYWORDS: *dialogue, monologue, consciousness, worldview, artistic communication.*

Introduction Dialogue serves as the primary aesthetic instrument in poetic perception, reflecting the core of a particular poetic notion. This serves as the foundation for comprehending the fundamental components of creative communication, namely, words, ideas, and text. The lyrical expression's character, in which the author, hero, imagination, and impression are merged, is determined by the attitude and creative interpretation in it. Therefore, "In both his life and writing, the famous Russian critic M. Bakhtin does not clearly distinguish between monologue and conversation. The critic asserts that the current modes of interpersonal communication are conditional in nature". The way that feeling is expressed in the poetry, how the world is perceived, and the accuracy of the philosophical remark all provide light on the situation. This conversation is characterized by interpretative coherence and image subject analysis.

Only when the issue and concept, shape and substance, analysis and interpretation attain completion in the creative relationship does the text become a poetic force. By balancing expression and picture, the author invents the philosophical depth of life's struggles. After all, the combination of appeal and emphasis is made possible by the imaginative literary interpretation. Creative thought converses in the process of maintaining word, meaning, and concept integrity. Additionally, in the monologue, a lovely tone, vibrant color, and spiritual freshness take precedence over the overall meaning and the edges of each meaning. The core of the creative language is made clearer by focusing and reflecting the imagination on the visual.

In this sense, conversation in poetry takes the shape of a system that establishes the purpose and range of the creative, and the poet also serves as a tool for establishing the modes of artistic communication. It is impossible to envision these two discourses separately. After all, the lyrics are dependent on the demands of the image's mind. The core of the situation can be revealed through the integration of analysis and observation in imagination.

Main part. The examination of creative text centers on the dialogue. The way we communicate, which guarantees our freedom of expression and establishes the tone of our images, represents the flow of information. World perspective, point of view, voice, and communicative strategy are the aspects that Russian scientist V.I.Tyupa links to the phenomena of poetic communication [10, 312-324]. It should be observed that both internal and external content compacts the inter-conceptual relationship. In it, attitude, social standing, and artistic worth all work in harmony. Methodological and value standards are created by the conflict between two voices (author and hero), and mental attitude replaces culture.

<https://cejsr.academicjournal.io>

Therefore, it is crucial to get people to use their imaginations up to a certain extent and to demonstrate the issue. There is always a mix of artistic speech kinds when meditation replaces narration. Multiple voices work together to create meaning in the shape of a picture, enhancing the creative power-memory. The word is perfectly rounded in both visual and tone where it appears. The text's creative potential reflects the discipline of the poem's structure. Debate and disagreement are linked when a thought is elevated to a new caliber. The existing link aims to control how the parts and the whole interact inside the complex of mind.

It should be remembered that in lyrics, creative communication is confirmed by meaning. The dialogization of consciousness is characterized by voice, song, rhythm, word, and concept. An emotional perceptual link is established by a circumstance, a setting, a scene, or a speech pattern. The reader's comprehension level and the author's personality are very different. The literary analysis and commentary demonstrate the complexity of communication. At the semantic level, knowledge, comprehension, and emotion are what happen. In this way, the substance balances the poetic idea's dispersion among aesthetic standards. The link between expression and statement in poetry is the result of the communication process. It blends living standards with the legitimacy of creative expression. After all, relational speech is what gives literary compositions their two main building blocks of style and meaning depth.

Results and Discussions. The purity of the speaking technique and the narrative approach are frequently brought to the forefront in the lyrics. More specifically, creative communication is created by blending words and expressions, images and imagination. In it, the analysis is guided by the conversation, which acts as a special layer of awareness, and the poetic notion is mirrored in the artistic value that replaces the social load. The discipline of the text satisfies the ideological substance. The degree of goal orientation explains adequately re-perceived essence. Its structure has an impact on the reader's emotional experience and demonstrates the tension created by conflicts between competing worldviews and psychological situations. In this way, the interactions between the hero and the world as it is have an ongoing impact on one another. Here, personality has undergone complete socialization. After all, poetry uses the aesthetic sense of life to convey mental states and emotions:

Unga bari birday hayot va o'lim,

Go'yoki kekxa chol so'ngini o'ylar.

Va lekin silkitib qahrabo qo'lin,

Ko'rganin-bilganin birma-bir so'ylar.

Bir hikmat o'qiyman xazonlarda men:

“Yashagin-u, biroq yaproq bo'lma sen” [6, 64].

A sequence of rhetorical relations in the poem demonstrate the link between man and nature, life, and the ideal. In reality, the degree of poetic appeal (“Live, but don't be a leaf”) is determined by the affirmative-negative category. If we pay attention, we will see that this judgment is harsh and piercing in comparison to reality. However, logical emphasis gives observation much more weight. The author provides a thorough comparison. The expression's stunning and naturalistic visual works as a tool for philosophical generalization. The reader is unmoved by the poetic hero's realization of life lessons. On the other hand, an eager reader is persuaded by a true heart. The status bar has a minimalist design that is clean, sharp, and bright.

The uniqueness of a one-way dialogue is ensured by aiming to demonstrate the power-memory of mental suffering while learning from life's realities. Rhythmic music and restrained melody combine to create an aesthetic speaking pattern. Finding life lessons in the vibrant facets of nature, weaving

<https://cejsr.academicjournal.io>

nuanced observation and vivid observation together, is a trait particular to the poetic phenomenon.

“It is important to emphasize that the artistic period of this kind is extremely brief, defined by “now” and that the emotionality of speech in a lyrical work is more tied to the mood, circumstance, and experiences of the lyrical character at a certain moment” [11, 244]. In this instance, the feeling of emotional perception serves as the subject's first source of support and also lays the groundwork for the expression's overlap of clarity and abstraction. Thirdly, the picture scale shifts in creative speech from the nominative to the semantic levels. The framework of the narrative approach is substantially altered by logical consistency of tone, mood, and attitude. Its unique nature is determined by dispersion and continuity:

Qizargan lablaring titradi bexos:

- Nahot boshimizga yomg‘ir to‘kilsa?
- Ajablanma, dildor, bu zo‘r ehtiros,

Ajabmas, bulut ham erigan bo‘lsa [7, 49].

The differentiation that takes place in artistic discourse is linked to its unique organizational structure. The words we use in our language help us focus on the experience of the mind. The above fictional text's usage of the fundamental nominative units (red lips, rain, cloud, and strong passion) makes it easier to sense one's imagination. Variable prediction (rain emotion, cloud mood) lays the foundation for the development of the image's meaning. The scenario is finished by the author, who gave the conversation the task of compressing the potential for expression. The term “communication process” in this context refers to the range of mental states and their overlaps with regard to sensation and perception.

“Our judgment is that Abdulla Arif's honest and distinctive literary phenomena established its own age by profoundly influencing his contemporaries' spiritual worlds, emotional systems, and modes of thought, rather than being a product of the era in which he lived. It is true that the poet's lyrics did not alter the social hierarchy. But these beings prevented a person from being trapped in the wrong ideologies by recognizing the fundamental characteristics of the human psyche” K.Yoldashev, a renowned literary critic, [4, 656–657]. A close bond between the poem and the reader serves as the foundation for the poet's artistic inquiry. The tension of mental analysis acts as the connecting thread, and in poetry expression, the repeated affirmation-denial-affirmation thesis serves to logically complement one another:

Dunyodan o‘tarkan ulug‘ bir dah,

Xudoga so‘ngi bor qildi iltijo:

- Mendan nomimni biror zuryodim

Oldinga yurmasa bo‘ldi, Iloho! [7, 77].

The dialogic dialogue in this poem by Abdulla Oripov provides intense, thought-provoking emotions based on philosophical imagination. There is a need to extrapolate from the specifics in lines where the image is sincere, life conviction is emphasized, and the narrative is straightforward and fluid. A person should use his or her own abilities and power to accomplish anything in life. The topic of the home situation and any implications that may result is discussed in the dialogue, which is laced with requests, desires, and interests. The core of creative discourse is defined by the intrinsic interaction between emotion and essential action. It is well recognized that a person's behavior is influenced by his behavior. A genius who lives a life of introspection doesn't want to have his brilliant ideas tainted. A genius who lives a life of introspection has no wish to sully his impeccable reputation. Based on the ways of meaning, the didactic layer is deepened, and the internal poetic spirit and smart logic are blended throughout the text. The moral and spiritual evil that manifests in real life is

<https://cejsr.academicjournal.io>

denounced at the heart of one-sided rhetorical arguments, and it is currently not acceptable to grasp the notion of "name" in its own meaning. However, the construct offers the integration of honor, prestige, and action. Humanity, the third member of the aforementioned trinity, is a crucial component.

“A piece of art often reads like a conversation between the author (writer) and the audience (reader). In the nature of works of art, the interaction with the reader occupies a crucial position. A piece of art that pays careful attention to the reader's query will endure for a very long time. To put it another way, the ontological support (mood of long life) of a piece of art will be strong if the author spent a lot of time, space, and energy allowing the reader's potential to completely blossom. The artist uses all of his spiritual and creative powers while actively and unconsciously making a piece” [8, 93-94].

It should be mentioned that the type of creative speech depends on the harmony of one's mental attitude. On both sides, a rather strong demand is completely maintained. A poet uses words to try to develop and explain an idea. The development of artistic abilities and aesthetic perception abilities fundamentally combines the expansion of expressive options and gathering creative imagination.

Uchrashdi jahonning ikki zo‘r piri,

Ularni qiynardi dunyoning siri.

Biri yig‘lab derlar: – Uni tushundim,

➤ Tushunmadim, - deya yig‘lardi biri [7, 79].

When man first appears, he makes an effort to unravel the “enigma of existence”. Everyone has been equally interested in this urgent issue. The opposing connection is predominant in the four: “the two great elders of the world” want to comprehend the mystery of life, but the “mystery of the world” is complicated and presents difficulties. The category of affirmation and denial brings together logical ideas, heartfelt admissions, and advancements in our comprehension of the cosmos and of humanity. Understanding one's identity is naturally aided by experiencing the “enigma of existence”. Philosophy and logic work together to balance the abilities of analysis and interpretation, laying the groundwork for the investigation of original meaning.

“The author and the hero's relationship is shown in the lyrics using value-based criteria. A complex of evaluation and appraisal is created by matter and its aesthetic worth, and this process links conversation with awareness” [5, 122]. The author and the hero's roles are made clear in this circumstance, which also distinguishes the practical refinement of creative speech and raises the narrative technique's functional relevance. Finally, it lays the groundwork for judging the aesthetic worth of the manifested notion. The semantic phrase and nominative picture are logically complementary. In this way, the choice of meaning and the aesthetic value given to it define the foundation of the philosophy of creation.

“A simple, unassuming sentence in a particular work, a description given to a hero, can carry a great load of meaning and, like a magician's wand, can give a new look to a work of art, if viewed through the eyes of fiction [9, 9]. In fact, “Literary philosophy is the philosophy of the Word, its front and back, and the small and big worlds”. This quote has a number of noteworthy qualities. It should be mentioned that the aesthetic power-memory of the experience, which is a new dimension of reality, feeds fiction literature, which uses words to create a philosophy. Additionally, it improves the relationship between logic and language as well as meaning:

Sahobalar dedi: – Yo‘l,

Bu novda jisida yasharin qay sir?

Rasul javob berdi: – U endi, vallaloh,

<https://cejsr.academicjournal.io>

Goʻrning azobini yengillatgaydir [7, 106].

The deed of Muhammad Alaihis Salam, who recited beside a tomb and planted a green branch, shocked the Companions who experienced the “sense of kindness and grace”. The “green branch” that has life in its breath is truly a representation of life. It makes known the “divine mystery” and “great strength” of the Truth. The power “provided by life” serves as the foundation for activity, the author underlines. Green is the color associated with the expression, which is based on relative independence. Additionally, the “torment of the dead” alludes to a compendium of human deeds. The specifics create the groundwork for a theological interpretation of the start and finish of humanity.

“Numerous literary and esthetic elements affect a piece of art's creative quality, strength, and attractiveness. No matter what genre or creative method it is written in, the best works of art are those that delight the reader's heart, describe the human world, the scope of reality, and emotions with great clarity, and at the same time interpret universal problems in a unique style, in a unique artistic language” [1, 36]. The identity of the sensation and essence that is re-perceived in the chain of consciousness and worldview depends on the amount of skill. After all, the creative philosophy seeks to feel the notion and establish the tone. By acknowledging the variety of artistic techniques and the core of the work, the spirit of the image is thus comprehended.

Dunyoga yashay deb keladi Inson,

Yashamoq uchun ahtar mumkin.

Sen-ku bu dunyodan tuygan ekansan,

Boshqalarni nega qiynaysan, nodon?! [7, 108].

Figurative language and a rhetorical attitude are combined in this literary interpretation. A specific quantity of information is combined into a single vision by the link between the “human” aspect and the “opportunity”. The idiom “Man comes to the world to live, seeks opportunities to live” contains a paradox at its core. Because everyone wants to live a nice life, but because opportunity and desire aren't always compatible with one another. Struggle is seen as the primary factor that affects a person's behavior since it is the largest barrier in the way of “ignorant” desire. Additionally, the strength of the attraction establishes the framework for an aesthetic assessment of reality. A logical, cohesive narrative takes primacy, although image, analysis, and interpretation also play major roles in literary interpretation. The substance of the sentence “Why do you torture others, you fool?” may be used to understand the creative position. “The worldview maintains that dialogue and monologue naturally flow into one another as a duty of free will. The way the argument is structured combines two conceptual relationships. It has a moral component that is created through artistic interpretation. The relationship between the word, concept, and text is altered by the aesthetic mode. The connection calendar dictates the specification of creative speech, and knowledge, confirmation, or denial are truly components of artistic communication”. [10, 77].

As a result, the poetic speech condenses the author's and another voice's dynamics while also documenting the annals of creation (interlocutor). The narrative technique's drive is determined by interest in the work's core; commentary, interpretation, and analysis lead to the investigation of reality.

Aql deydi:

Sheʻringdan ne naf,

Mashqlarningdan lazzat olar kim?

Yoʻq, der menga, oʻltirma oʻylab,

Sheʻr yoz, deydi nodon yuragim [2, 46]

<https://cejsr.academicjournal.io>

“Heart and Mind” a poem by Erkin Vahidov, is built around two opposing characters. Conflicting ideas typically make the essence clearer by illuminating the picture. The continuity of action-state is ensured by the connection based on tazad. Because of this, the intellect questions the value of your poem, and the “ignorant heart” refutes the mind. Acting properly is usually recommended by common sense. Additionally, the heart's desire cannot be forced. The poet sharpens the discussion in this way by describing the philosophical depth of life's difficulties. The word-idea-text system is given precedence in this illustration.

As a result, it is believed that the primary method of poetic study into reality in art, including forms of creative communication, is awareness. Its poetic structure is made up of monologue, dialogue, and polylogue. The attitude is given precedence in the evaluation of literary reality based on the observation of the amount of information and the percentage of observation. The manner of creative interpretation is determined by the words and expressions used. The harmony of concepts lays the foundation for the concept's comprehension. After all, the five elements of artistic thought—concept, word, idea, expression, and text—complement one another and take on aesthetic worth.

Conclusion. Any viewpoint leads to a fresh attitude, a distinct tone, and beautiful coloring in the literary interpretation. The form of affirmation-denial-affirmation is distinct. It is evident that logic captures the core of creation philosophy when we consider that the monologue involves emphasis, acknowledgement, and confirmation. The essence of the poet's socialized personality truly has the form of conversation. Its study offers a chance for the development of an expressive style for the image's spirit and clarifies the direction of the imagination.

Dialogue has a significant aesthetic role in the studied poetry of A. Oripov and E. Vahidov in elucidating the artistic notion. The image's theme and its textual interpretation convey a dialogical quality. When imagination and expression are linked to one another, the poet's capacity to reconcile these two ideas determines the shape of creative discourse. The conversation serves as the system's support center and the text is a system that controls life's aesthetic level. The dimensions of time, place, potential, and meaning provide debate depth, while aesthetic perception further elucidates the core issue.

In general, it is thought that the primary method of poetic study into reality in the arts, including artistic discourse, is consciousness. Its poetic structure is made up of monologue, dialogue, and polylogue. The attitude is given precedence in the evaluation of literary reality based on the observation of the amount of information and the percentage of observation. The manner of creative interpretation is determined by the words and expressions used. The harmony of concepts lays the foundation for the concept's comprehension. After all, the five elements of artistic thought – concept, word, idea, expression, and text – complement one another and take on aesthetic worth. It appears that chances for sensitive observation and live observation expand in dialogue poetry, and a compact form develops as a result. This circumstance firstly offers a rich spiritual experience and, secondly, lays the foundation for a balance between image and expression.

References:

1. Баҳодир Карим. (2016) Рухият алифбоси. – Тошкент: Адабиёт ва санъат.
2. Воҳидов Э. (2016) Танланган асарлар. Тошкент: Шарқ.
3. Гуткина Э.И. (2013) Лирическое творчество как единство диалога и монолога // Вестник Нижегородского университета им. Н.И.Лобачевского. – Нижний Новгород. - №1.
4. Йўлдошев Қ. (2019) Очқич сўз. –Т.: Тафаккур.
5. Кристофер Кодуэлл. (1969) Иллюзия и действительность. – М.: Прогресс.
6. Оripов А. (1971) Рухим. –Т.: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти.

<https://cejsr.academicjournal.io>

7. Орипов А. (2005) Адолат кўзгуси. –Т.: Адолат.
8. Расулов А. (2007) Бадиийлик – безавол янгилик. –Т.: Шарк.
9. Сувон Мели. (2017) Сўзу сўз. – Тошкент: Шарк.
10. Тюпа В.И. (2009) Анализ художественного текста. – Москва: Академия.
11. Қуронов Д. (2018) Адабиёт назарияси асослари. –Т.: Академнашр.