

Semiotics in Uzbek Classical Poetry

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ABSTRACT

No field of literature has the power and potential to renew human thought, to inculcate a certain idea in its mind. From this point of view, the new XXI century has had a significant impact on the development of human thinking, its rapid growth and renewal. Because literature makes a radical change in the psyche of the masses through the use of artistic words and images. To do this, the creator must have the right to breathe freely, to write on any subject, to raise any problem, and, of course, to portray the image of a hero that pleases him.

Key words: artistic words, symbolic expressions, contradictions, paradoxes, new poetic frontiers, spiritual world, national spirit, traditional style.

I. Introduction

Such "freedom", which has been on paper for almost a quarter of a century and has not been put into practice, has left our writers in a quandary. Because of independence, this fall was interrupted. Literature - the art of speech - was given real freedom and strengthened by law. As a result, there have been great positive changes in the literature.

New images, unexpected symbolic expressions, contradictions, paradoxes and, most importantly, unique, colorful and meaningful expressions, which differ from the traditional style of depiction of modern Uzbek poetry, make the reader think. The concise, succinct expression of thought, the poetic study of the spiritual world of our time and contemporaries in new ways - the achievements in depicting the troubled spirit and pain of man - testify to the fact that Uzbek poetry is discovering new poetic frontiers.

Looking at the examples of Uzbek poetry created in recent years, we can see the traditions of expressing the advanced creative traditions of world literature in the colors of the national spirit, as well as a new style of interpretation and new formal research; we will also be able to observe a variety of expressions of the traditional style.

II. Literature review

The lyrical hero, who is at the center of today's Uzbek poetry, expresses the feelings in the hearts of our contemporaries against the background of the way of thinking and spiritual changes of the man of the XXI century. If in pre-independence Uzbek poetry there is an attempt to understand the heart of the lyrical hero through the expression of his feelings, poetic research and analysis, the lyrical samples

created in recent years "rise" from the boundaries of form and style we are accustomed to. comes out "draws our attention to the depiction of unique landscapes. The reader can comprehend the meanings hidden in the landscape of the lyrical protagonist's eyes through his thoughts, artistic and aesthetic perception and understanding. This feature is not a description of how the poet or lyrical hero perceives the mysterious, magical and colorful human world of poetry, but encourages those unique people to find their own way to their unique perceptions, feelings and hearts, to understand man. It is a step from striving to expressing one's heart to oneself.

III. Analysis

What creative and aesthetic principles reflect this tendency in modern Uzbek poetry?

Uzbek poets continue the traditions of Uzbek classical poetry and folklore, skillfully using the features of poetic speech, to create artistic generalizations with socio-philosophical meaning:

“My people, I say, my spirit is broken,
Who made you sad?
Find a thousand blind tongues,
They destroyed one of your alarms!”
[Xalqim deyman, ruhim tushib,
Kimlar ko`ngling to`q qildilar
Ming so`qiring til topishib,
Bir uyg`og`ing yo`q qildilar!]

In this poem, written by the poetess H. Khudoyberdiyeva, the reader's attention is drawn to an important socio-spiritual flaw: What a tragedy! After all, in order to reach the level of a creative, selfless Man, first of all, a person must raise his self-esteem, live with the pain of the people, have an awake heart, which can only be achieved by great people "with open eyes." Unfortunately, such people are numbered by the finger. Those who are not talented, far from the sense of creativity, who are spiritually weak, who are "blind" to the interests of the country, who put their own desires and interests above the interests of the country, make up the majority. Pointing to the reality of this life, the poet demonstrates the ability to express a weighty poetic idea in a short but vivid way, saying: "A thousand blind people have found a language and destroyed one awakening." The peculiarity of poetic speech - the ability to use laconicism and focus our attention on lyro-philosophical thought or observation, to the scenes, is also reflected in the following poem of the poetess Zulfiya Muminova:

Autumn is crying on my doorstep,
The wind was blowing on my doorstep.
A trail away from my doorstep
A difficult question on my doorstep.
Suddenly I understood everything,
Silence by pressing the gasp.
The sin I committed on my doorstep
I didn't know how to beg.
[Ostonamda yig`layotir kuz,
Ostonamda gangiydi shamol.
Ostonamdan olislagan iz
Ostonamda og`ir bir savol.

Men barini tushundim nogoh,
 Xazonlarni gazga bosib jim.
 Ostonamda men qilgan gunoh
 Yolvorishni bilmaganligim.]

The repeated use of the word "doorstep" is a sign of a new meaning: the last "doorstep" of a life spent in solitude - autumn is crying. Why? Why? Even the wind is the end of life, the end of human loneliness, the end of life without understanding the meaning of abandonment, the end of human life before the "end of meaningless" life. in a state of confusion ... "even the wind "throws", "flies", "lifts and throws" it is described in an exciting and moving way, leaving nothing in this state of amazement, finding nothing on this doorstep (i.e. space, house). The "difficult question" that has left this threshold and left a "trace" is still unanswered ... The "lyrical hero", who lived in solitude, pressed the withered trunks of the tree of life on his face and explained the meaning of his sins. The state of understanding the essence is described as follows:

«The sin I committed on my doorstep - I didn't know how to beg." she said. So, what is the "sin" of the lyrical protagonist, who does not know what begging is? After all, mature people have always been proud, and begging was a foreign feature for them. Babur Mirzo, Mirzo Ulugbek's personality traits are explained in the same way, aren't they? The point is that in the poem, the poet depicts the fate of a person who, as a result of arrogance, as a result of "arrogance", turns away from the pain, feelings and sincerity of himself and others, by creating a laconic plot. "Doorstep" has different meanings in the sense of space. Doorstep - in the sense of the threshold of the house, apartment; Doorstep - (in the sense of the last stage of life) - is the end of the transient world, in the sense of the threshold of transition to the real world; Doorstep - (meaning the threshold of the heart) in the sense of the threshold of the hero's empty heart; My doorstep is the address of the beliefs and creeds that I consider sacred, in the sense of the threshold. The lyrical protagonist considered himself "great" and therefore believed that "greats" do not bow to anyone, never beg or beg. However, "greatness" and "oneness" are only attributes of Allah, and the sin of the servant is that he does not realize this deeply. These artistic and philosophical generalizations were artistically discovered by the poet by skillfully "welding" the rich meanings of the word "doorstep" to the means of artistic expression. In Z.Muminova's lyrics there are such symbols of folklore as "white snake", "bad dream"; We come across many examples of the art of using exaggerated images, poetic movements, resonant expressions, the use of visual aids in their proper place, such as "the flow of dreams", "the flow of the mind and pleasure." It is clear that these features are the result of the richness of the poetic way of thinking, the vividness of meaning, the figurativeness and the effective use of the possibilities of poetic speech, which can be understood from the poems of the poet. This is an aesthetic principle of modern Uzbek poetry.

IV. Discussion

In the genres of word art there are many symbolic images associated with color. It is known that in the works of Yusuf Khas Hajib, Ahmad Yugnaki, Mahmud Qashqari, Ahmad Yassavi, as well as examples of folklore, plates, images of nature, philosophical, moral and didactic ideas were presented through color symbols. In particular, in the works of Alisher Navoi, figurative colors were used to depict the world of man, which is transformed into symbols and conquer the stages of perfection, which have a special brilliance and meaning in the Uzbek poetry of the independence period. The human

world, which experiences the world and its peculiarities and the complexities of life in its heart, is also rainbow. The experiences and thoughts of our contemporaries, who are trying to fit the whole complexity of life into their thinking, are also extremely diverse. It is this artistic expression of the commonality of the world and the human world through poetic colors that such symbolism gives the poet a brush capable of animating the image of man in short tones and a few colors. In the poem "Bilal Habash" by the People's Poet of Uzbekistan Abdulla Aripov, black is immersed in whiteness in accordance with the light of faith, which illuminates the spirit of the image, while in the poems of Shavkat Rahmon, Azim Suyun, Usmon Azim, white is innocence. expresses the meanings of sincerity, light, kindness. In Halima Khudoiberdiyeva's poems, yellow and red are used alongside white. The poet revives the cases of loss, separation, depression, deception in yellow, and in red he creates symbols of evil, tragedy, violence and oppression. Even in the colonial era, when human dignity was bent and freedom was trampled on, even the breath is red, the shackles are red, and the thorns are red. The poets are able to bring to life the symbolic images in the eyes of the reader through extraordinary expressions, to fully express the poetic idea, which should be studied as a trend in modern Uzbek poetry. Purity, radiant virginity, freedom from vices, faith are expressed in Eshqobil Shukur's poem "Green Death" through the main artistic element - the symbolic image. These features show that in Uzbek poetry there is a unique way of understanding and depicting the human world, the properties of the universe through color symbols.

So, in the personality of the creator, these two aspects are combined and play a key role in the manifestation of a unique style. At the same time, through the creative style and artistic skill, the mysterious, magical layers of the human world, the intensity of emotions, the sparkle of meaning of emotions, the impact of rebellion are expressed and described. With the power of this divine miracle-talent, the reader again feels the psyche of other people, enters their world, imagines and understands them as living beings, as in life, and becomes empathetic. Every time a new, mysterious and magical, unique divine world of images appears in the image of artistic images. One of the urgent problems of the modern literary process is the comprehensive study of these life heroes on the basis of the requirements of modern and independent literature, the criteria of art. The study of the essence of images created in poetry (in the field of art in general) sheds light on the poet's (artist's) relationship to reality.

V. Khalizev distinguishes two types of image: the image as a phenomenon of perception and the image formed by the emotional (visual and auditory) embodiment of the imagination. A. Potebnya, in his study "Thought and Language", calls the image a "processing of the imagination." V. Khalizev notes that the same "image" is the most appropriate for the theory of art. Of course, the image is different: a lot has been written about its scientific-illustrative, factual and artistic aspects. In some cases, the artistic image may have been invented. Its exact equivalent does not have to be in real life. But this does not mean that the artistic image can be completely cut off from life. No matter how invented, such images are considered to be closely connected with life, as they are born as a reflection of the essence of human life, of certain states of his heart. Even if the essence of the artistic image is romantic, it is still considered to have a real basis, as it reflects the imagination and dreams of mankind.

It is written that in recent years there have been some changes in the concept of image. For example, the basic concept of the science of semiotics - the scientific view that the sign began to be used in some places in the same sense as the image. However, a closer look reveals that the character is

not able to fully perform the task assigned to the image. "The sign did not abolish the traditional notion of image, but gave it a different, broader context," Y.Xalizev wrote. Without denying this theoretical idea, it should be noted that the sign is an indicator of the path leading to the image. An image is like a goal-oriented system of such signs. This means that the character is not always equal to the image. Only in some cases can a particular character rise to the level of an image. In fact, the image is a much broader and more weighty concept than the character. That is why by examining the content of the images created by the poet, it is possible to understand the essence of his entire work. Characters can be found in his work, but it is more difficult to come across a whole gallery of real images. Apparently, in the early twentieth century Uzbek poetry had the image of a hero who was ready to sacrifice his life for the freedom of the nation, the country, its enlightenment (in the poems of Cholpon, Fitrat). Then this image was involuntarily drawn to the "praise" of the "red empire" (in the poetry of U. Nasir, H. Olimjon, Gayratiy, G. Gulom and partly in the poetry of Oybek). During World War II, he was mobilized to fight the Nazis, following the call to "take up arms." After the war and until the mid-1960s, the image in poetry seemed to be out of breath. It is unknown at this time what he will do after leaving the post. Because, as noted, each period imposes a certain ideological, artistic, aesthetic and spiritual burden on the image.

V.Conclusion

In conclusion, the 15-20 years after the war, although included in the political and economic history of our country under the name of recovery, was a period of real stagnation in our spiritual life. This had an impact on the literature. Because the image is a unique means of communication between the author and the outside world. The image is the most reliable bridge between the objective being and the poet-subject. The sensitive reader can simultaneously travel through this bridge to the artistic and aesthetic world of the poet, as well as to the ideological and spiritual boundaries of the period in which he lived. Therefore, the image is equal to the images in the mind and heart of all the dialogues that arise in the middle of the moment when the author - the object - the real being and the subject - meet the author. Such an image is a dialogue for each artist.

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