

## The role of images in the artistic structure of uzbek folk songs

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**Abstract.** *Among other genres of folklore, the method of structural analysis, which provides interpretation of folk songs according to their formative construction, has the possibility of a deeper understanding of its philosophical aspects. Let's say, it's not a coincidence that in folklore for the song was chosen mainly the form of a quatrain. It is known that the ancient Greek philosopher Plato in his work "Timey" put forward the idea that the core of the universe was formed from certain triangles on the basis of geometrical forms (four elements – earth, water, air, flame). On this basis, the science of quant physics, which studies microstructure, has emerged.*

**Key words:** *structured methods, Structuralism, structure and structuralism, corps, pragmatist, Style, genre, title, first sentences.*

**Introduction.** One of the methods of analysis, which began to be actively used in the criticism of the independence period, was the method of structural analysis, and in our literature, Abdugafur Rasulov's "Structure and structuralism", Suvon Meliev's "About structuralism and structural analysis" (article 1). Notable articles of K. Kahramanov such as "Structural method interpretation in literary criticism" were published. In this articles was talked about structuralism and some of its theoretical problems, the peculiarities of the structural method, its broad and narrow meanings, the features of the concept of structuralism as a philosophical, scientific, artistic-aesthetic phenomenon.

The invasion of structuralism arose in the 10-ies of the XX century in French science. One of its founders is Ferdinand de Sossure.

A.Rasulov describes structuralism in a concise way as follows: "the artistic work is a specific micro world: the artist expresses thoughts through the work, expresses ideas. How we assimilate existence, we study the text of the artist so meticulously. The real text is a system. In the structure of the being, there is an orderly composition in the text of an artistic work, as well as a consistent composition, order in the arrangement of the human limb, the location of its members. To be more precise, an artistic work is a unique structure, a system. It is the structuralism of the system of cognition, assimilation, or, as a rule, of this system. The purpose of structuralism is the semiology of the literary text – the direction of meanings, the realization of multiplicity. It is of great importance to define the important points of meaning in the work in order to reveal the purpose and essence of structuralism".

A.Rasulov believes that the creation of an artistic structure begins much earlier than the creation of text. Style, genre, title, first sentences, these are all processes that lay the foundation for the creation of the structure as a semiotic character. So, the artistic structure comes in combination with semiotic points. The structure is associated with the genre, the name of the work and the image of the heroes.

When A.Rasulov stoped the structural analysis, he described it as follows: "Structuralism is the science of reading the text, reading it, rest... Structuralism is a subtle, beautiful way of interpretation and analysis.... Structuralism is a means of convincing enlightenment of the essence of modernism.

Hamidulla Boltabayev saw in his article titled " Teranlik(Smartness) " the preferred aspect of this method in the rejection of ideological-social interpretation, in the justification of " the feature of artistry of the literary text by studying its composition".

Dam begins to perform its compositional analysis of the first sentences in folk songs. For example,

Olma deb otgan otam,  
Behi deb sotgan otam.  
O'z qizini tanimay,  
O'zgaga sotgan otam [1].

Translation,

Father who shoots me as an apple,  
My father selling me as quince.  
Do not know his own daughter,  
My father who sold me to another.

The song begins with the word "apple", and it's no coincidence that the sentence falls into the text and connects logically to the next sentence, of course. The connection of this sentence with the next sentence is that in it the art of recognition (the use of shy words) in the name of fruits is formed.

The core of the song is formed by the words – *apple, quince, father, strangers*, which determine the main artistic details. The protagonist is secretly expressed. Each word in the song is part of its composition and requires a separate Interpretation. Ultimately-as a result, H.Boltabayev noted that, the artistic integrity inherent in the song – the artistic model of the song is restored, and its essence is also fully understood.

If the sentences in the song are given as a complete interpretation, then the features and meanings that do not fall into the eyes of others also arise.

In folk songs, the main aesthetic task is performed by *movement, speech, melody* and becomes the leading composition elements. The song concretizes the role of the lyrical hero in the description of events. A picture of his movement will appear. The influence of the father's movement on the movement of the girl opens.

The apple, highlighted in the song above, attracts attention even with the fact that the word quince rises to the symbols of stagnant. It is even observed that they are issued at the beginning of the lines, with the aim of focusing and separating them from the words with the same image.

The speech of the lyrical hero also attracts special attention. The hero of this song-two kinds: Real (father, daughter, a person other than an acquaintance – a groom) and symbolic (Apple and quince).

Apples and quince are traditional symbolic images, which are often found in folk songs, and they are often known to embody the image of a beautiful girl. On the basis of their folk song, the role-playing is played by M.Elviya, A.Musaqulov, Sh.Turdimov, valuable feedback was expressed in the research works of D.Uraeva.

At first glance, the image of a puzzle awakens, as What is a connection of passing apple and quince to the girl who is being transmitted. In fact, they can be called both a knot and a solution to the composition of the song. Because, the myth-ritual-song is formed in the poetic evolution, and the symbols of apples and quince in the samples of folk lyrics, which have found artistic progress, are

considered to be objects of ceremonial nature. Therefore, it is natural that in this song the question of the tribe “why exactly apples and quince were sold, that is, not pears or pomegranates.”

It can not be denied that there are two reasons why the image of apples and quince is quoted in this place. First, an Apple is a predicate related to marriage rites. Quince is also so.

Secondly, the fact that the image of a pomegranate can not be replaced by an Apple in this place is due to the semiotic nature of both these symbolic images. After all, if a pomegranate symbolizes a mother, a mother with children, Kindness, a consequence in folklore, then the symbol of apples often embodies the symbols of love, friend, yor(lovely person), children. In the image of quince, too, is mainly reflected the image of yor (lovely person).

Well, in the text of the above song, drawn to the analysis, the images of apples and quince, H.Boltaboev, in his words, acted as a “means of communication, communicative unit”.

Through such analysis on the basis of a structural method, it is possible to emphasize the concept of the model. In particular, in folk songs, it is observed that the models of apples and quince become not only an artistic detail, but also an embodiment and even a symbolic image. Even in folk songs, just like the above, they can serve to form a model appearance in the holistic quality of the artistic text of the song. Through this, in the form of a song (in the model), an image is formed in the listener on the essence of life, on the fact of life. Regardless of what time, historical or ideological conditions the song was created in, the interpretation of its text provides the basis for adding new conclusions to the traditional interpretation, revealing the essence of the universal values in it.

It is known that sometimes the need leads a person to oppression and violence, to crime. Probably, in the song above it was not so easy to spiritually even to the "father who does not know his own daughter and transmits it to another." Perhaps it was the motivation to get rid of this need for him to sell his lovely daughter to another. Therefore, the fact that the word "sold" in the song is repeated did not lead to a stylistic violation. On the contrary, it served to make the idea that is being highlighted more clear.

Such an analysis, based on a structural method, in our opinion, can form the basis for in-depth exploration of the fundamental ideological essence of the song. Then such songs were picked up by a general analysis of the tribe of the same name: "parents who lived in a distant past forced their daughters to the rich, and they were destined to their happiness". Because such a condition can also occur at all times. Because this has nothing to do with society, the dominant ideology in it. This is a situation in which parents are concerned with their personal actions, situation, thinking, purpose.

Therefore, it will not be correct to make a folk song instrument, which was created at the time (perhaps before or after it) to condemn a certain period. After all, it is known that such songs as the above were used as an ideological tool at the beginning of the last century.

So the structural analysis of folk songs is also used in the Prevention of such cases. The most important thing is to give an unbiased and thoughtful assessment of folk works.

Among other genres of folklore, the method of structural analysis, which provides interpretation of folk songs according to their formative construction, has the possibility of a deeper understanding of its philosophical aspects. Let's say, it's not a coincidence that in folklore for the song was chosen mainly the form of a quatrain. It is known that the ancient Greek philosopher Plato in his work "Timey" put forward the idea that the core of the universe was formed from certain triangles on the basis of geometrical forms (four elements – *earth, water, air, flame*). On this basis, the science of quant physics,

which studies microstructure, has emerged. Plato interpreted the microstructure in connection with the same science conceptions. On the basis of them, he was one of the Uzbek literary critics. S.Meliev also prefers to compare the work of art with nature and consider it as a peculiar micro world: "apparently, the study of the work of art in terms of structure, that is, structuralism has a deep philosophical and even quantifiable basis. It is absolutely impossible to see them with an ordinary eye, just like beveled particles in a microwave. Artistic images and in general artistic reality reflect a certain period and the people living in it, but in practice it is nothing more than an innocent reality, wounded by the means of language [2]. S.Meliev again emphasizes that the study of the structure of the work of art through his observations is not only the main goal of scientific research, but also the method of achieving an effective result.

S.Meliev divides the structure of the work of art into an external and internal structure. In structural analysis, it is scientifically based on the need to identify the images in the artistic work and their symbolic meanings (hearths of meaning), the artistic power (energy of the image) and ultimately - the power holding the poetic basis of the artistic work (which is expressed in the article as "finding the place of the soul"), and all this constitutes the leading structural unit

Such scientists as L.Stras, R.Bart are the founders of the method of structural-analysis (structural-analysis), which has its own history and basic principles. He appeared at the beginning of the twentieth century in several humanitarian Sciences (linguistics, literary studies, psychology, etc.) as a response to urine evolutionism in a positivistic direction. Structuralism uses structural research techniques developed in mathematics, physics and other natural sciences [3].

### Results and Discussions

It is known that the reason why folk songs are created orally can not exist in Real form. But it is possible to realize that it is possible to drop them from mouth to mouth through letters. And through realized folk songs, internal and external changes in them can also be observed, when one image or one word is replaced by another. This position, however, bases on the fact that "unstructured bodies can not be in the universe" [3]. For example:

Atlas ko'ylak kiymayman,  
Etagi loy bo'ladi.

Qimorbozga tegmayman,  
Yuragim qon bo'ladi.

Yoki:

Shoyi ko'ylak kiymayman  
Etagini loy qilib.

Dangasaga tegmayman,  
Yuragimni qon qilib [4].

Translation,

I do not wear a satin shirt,  
The skirt is dirt.

I will not touch gambler,  
My heart will be blood.

Or:

I do not wear a silk shirt

Made the skirt dirt.  
I do not touch the lazy,  
Bleeding my heart

Atlas and silk in these song variants, although one of the images of gamblers and lazy was replaced by another, the main idea inherent in the text: the presence of the heart's blood has not changed as a solution and a leading conclusion.

According to K. Kahramanov, the word “form” is used in a very broad sense and is equal to the word “structure”.

The fact that folk songs are composed in mathematical precision forms, such as quadratic, triplet, double, also determines the need to study them on the basis of structural analysis.

According to scientists, the micro world, that is, in the structure of the quantum-physical world, the Triangle (A) is the leader, and all the rest of the forms consist of formal compositions with the participation of the Triangle. It determines the leading importance of the Triangle in macro world, life and thinking, scientific and artistic creativity. This can be cited as an example of the system of rhyming, which is formed from three Egyptian folk songs in such a form. For example:

Salom bilan so'ylagin,  
Olis yo'lni ko'zlagin,  
Qulluq, kelin!

Yoki:

Husniga qarang parchaday,  
Yuzi shirmon kulchaday,  
Bog'lab qo'ygan bo'g'chaday,  
Yangasiga salom [1].

Translation,

Say hello with,  
See the road ahead,  
- Care, bride!

Or:

Look at the Husky piece,  
Face as a tasty bread,  
Strapping tied,  
Hello Again.

In folk songs, it is observed that the creator, by uploading an additional meaning to the existing thing, further reinforces its primary meaning. For example, an Apple is a kind of fruit, but when it falls into the structure of the text of the song, in addition to this primary meaning it also manifests its other symbolic meanings, as a result of which its strength-energy in the form of an image turns out to be a bubble. But these meanings of it “just like beveled particles in a micro wave” are initially inconspicuous [3].

Special attention is paid to the geometric structure inherent in folk songs (such as a quadrilateral, a Trinity), as well as the issue of symmetry associated with it.

According to K. Kahramanov, “since the work of art is a system formed from a certain structural proportionality, it can not even have internal discipline, formal structural character traits” [3].

As scientists have noted: “at the core of the doctrine of structuralism, the concept of” structure” stands. For example, when the term “structure” is used in mathematics, it means “he gives an idea of what is a hidden Botany, and at some point evokes an idea of a scheme, a model.” Even when the term “structure” is used in literary studies, this idea remains in its power [3]. After all, folklore is no exception, of course.

As a result of a structural approach to the analysis of folk songs, artistic meaning and meaning subtleties in the text of a whole song are discovered. The "hearths of meaning" of each image in it will be brightened. Especially historical (diachron), traditional symbolic image, as well as synchronized (modern) models, the essence of which is deeply illuminated. Considering that, K.Kahramanov particularly noted his justification when he used in the study of syntactic systems of little-changing art (folklore, ancient books created in the Middle Ages), as well as relatively conservative ones.

Folk songs, the product of the mental consciousness and spirit of our ancestors, as well as other oral and written works of art, mean the presence of a strict structure in its parts and images.

Russian researcher V.Y.Propp was one of the first in the book "fairy tale morphology", originally published in 1928 year, and used the method of structural analysis in the study of magical fairy tales. Popular folklorist E.M.Meletinsky in the special aftermath wrote in this book, in the 20-ies of the last century there was a great interest in the problems of the artistic form, including the form in folklore, “but only V.Y.Propp brought the study of the form of the fairy tale to the level of opening its structure,” he writes.

V.Y.Propp in his study, he classified fairy tales and discovered laws (permanent cases) related to the form of fairy tales as a result of which the similar motifs in them were lights, clearly defining the meaning and essence of each motivation.

Russian folklorist V.Y.Propp:" classification is the first and most important stage of research".

When V.Y.Propp draw folk songs into a structural analysis, relying on the instructions of the EP, it was important to try to determine and describe its internal structure (hierarchy and the relationship between the elements of each level), and then to formulate a theoretical model of the object and interpret it on the basis of the material under study.

According to K.Kahramanov, “the structural study of the work of art means to pass it through the eyes of a mathematical clear logic and to pass it through the winch of logical legalities... Then “take away”, that is, it does not have a direct relation to the work, it does not come out of the botin(way) or does not have a place for uplifting comments. When structural vision is focused on a single phenomenon, there is an opportunity to access its inner and lower layers, to determine the degree of symbolization of events and images, to visually open the hearths of meaning that had not been seen before.”

In the process of structural analysis of folk songs, the internal structure of the poetic myth based on the poetical image, which is often encountered in them, attracts more attention and requires a wider and more profound opening of the meaning and aspects of that image. Then this “artistic power in the depths of the image – the energy of the image will have a clear basis".

Co-founder of quantum physics V. Geizenberg writes: "poetic images are probably associated with the supernatural forms of thinking that psychologists call archetypes. They are saturated with a strong emotional content and reflect the internal structure of the universe in a unique way.

The strict internal connection in folk songs is manifested in the ostensible dialect and busy appearance of the Egyptians, the strengthening of their connection with poetic repetitions, such as rhyme and radif, is observed brightly in the singers.

As scientists have recognized, it is necessary to have a deep knowledge and a subtle scientific taste in the application of the method of structural analysis to artistic literature, artistic work. The work of art is an unprecedented living organism, it is not easy to show the soul in it by models and schemes, Leibniz did not consider it an accidental art [3].

K. Kahramanov said: "the ultimate goal of structural analysis is to find the place of the soul of an artistic work and show it in a scientifically accurate and impactful way through evidence... After all, the artistic work is the same living body [3].

When examining the work of art from the point of view of the structure, K. Kahramanov mentions the need to distinguish between two types of structure, that is, the structure of the correspondence and the internal structure, the work of art, whether it is a small story, a poem or a saga, whether it is a large-scale novel or it has some kind of correspondence. For example, if he sees poetic clauses as a structure by correspondence, the facts into internal structure, which provides the development of events, is shown in the range of affected instruments.

"The structure of the work of art is the structure of the work that is the word art, its organization from the inside and outside, the methods of entering into the connection of the elements that make up it. The presence of a certain structure guarantees the integrity of the work, the ability to evade and impressively convey the artistic content expressed in it.

### Conclusion

If one thinks out of this, each image in the folk song is also understood to be a unique structural unit in its artistic structure. They occupy a leading position in the text of the song and take on the main eventual, artistic-ideological and philosophical burden. Proceeding from this, they are the leading structural units of the song.

In summary, folk songs, although oral works, have their own structure, that is, the composition structure. Only its structure is determined by the emotional and aesthetic, artistic intellectual knowledge of the listener. Through it, the main artistic idea of the song becomes clear, and its spiritual horizons are also deeply understood.

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