



PRINCIPLES OF RENEWAL OF POETIC IMAGES IN MODERN UZBEK POETRY

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Article history:	Abstract:
<p>Received: September 26th 2023 Accepted: October 26th 2023 Published: November 30th 2023</p>	<p>This article is devoted to a current topic, in which the principles of renewal of poetic images in modern Uzbek poetry are analyzed. The author followed the poetic images in Uzbek poetry and researched how new meaning and content were assigned to them in the works of modern poets.</p> <p>The article observes the external and internal aspects of many poems of poets such as Cholpon, Hamza, Fitrat, and makes certain generalizations.</p>
<p>Keywords: Poetry, symbol, interpretation, feeling and experience, lyrical hero, artistry, inner content.</p>	

An artistic image is not only a form of thinking in literature and art, but also a means of expressing the world and man. Literary critic Dilmurod Kuronov draws attention to the fact that the artistic image is: "... the image of existence seen by the artist's eyes and creatively reworked on the basis of an ideal, a completely new existence - artistic existence"(11). In the manifestation of images: a) concreteness; b.) being an individualized generalization; c) rational and emotional unity; g) metaphoricality; d) emphasizes that associativity plays an important role. Literary critic Erkin Khudoyberdiev believes that images are distinguished by the following two important features: a) vividness, clarity and wealth of unique characters that provide an emotional impact on the reader; b) embodies general (typical) signs. (6.40)

Therefore, fiction, which is a product of figurative thinking, is a tool that has a strong influence on the fate of the nation by purifying human emotions, thinking, and spirit, and elevating the soul.

Indeed, by the 20s of the 20th century, fiction came closer to real life. The composition of genres has been renewed and the ideological content, the world of images has been focused on finding an artistic solution to educational, moral and socio-political problems such as the liberation of the Motherland, the awakening of the will of the nation and its spirit. Since poetry was closer to the live life and lifestyle of the people, more reference was made to the finger weight than the traditional aruz weight. His language was simple, and his tone became more and more popular. So, changes and updates took place at different levels, such as the content, weight, world of images, form (genre), title (composition) of "hamd" and "na't". Literary critic Nodira Afokova noted: "Modern literature is the literature that appeared at the intersection of tradition and innovation... old and new met precisely in the work of modern writers - in poetry." (1.9)

The contemporary response of modern poets to rapidly changing real-life events renewed the use of static traditions, especially poetic images and symbols, and turned Uzbek poetry in a different direction at the beginning of the 20th century. Although "... even one creator is able to divert traditions to other sources" (4. 6), most of the people of artistic creativity who realized their identity actively contributed to the emergence of changes observed in modern literature. The scope of the concept of image includes not only the artistic expression of a person and his thoughts and experiences, but also the image of a landscape, various items - details, and the animal world. Because the artistic image simultaneously reflects the living reality and the identity of the artist (5.4).

The best traditions of our classical literature served as a basis for modern Uzbek poetry. In particular, this situation is clearly demonstrated in the artistic interpretation of the images of "lover" and "lover" in Cholpon's poetry. Undoubtedly, this situation arises in connection with many factors, such as the poet's worldview, the environment in which he grew up, the nature of his talent, and the way of reacting to the reality of social life. The image of a lover in Cholpon's lyrics is proportional to poetic symbols such as "nightingale", "slave", "heart", "soul", "tree" and often expresses the poet's "I".

Cholpon's poems often refer to the image of a bird trying to fly in the vastness. The poet artistically expresses the ancient dreams of the ancient East, which is thirsty for man, longs for the expanses of the steppe and the magnificent waves of the sea, in the sense of a soul bird. Let's focus on the poem "On the Highway":

Let the birds sing,
Let's go through vast deserts and seas,
Let's solve the old tangle of the East! (7.190)

Of course, a captive bird in a cage longing for freedom and freedom as above represents the mood of Cholpan, Turkestan and the East at the time when the poem was written. In the poem "The Road of Love", the poet expresses his hopes and longings for freedom and freedom through the images of "dark night", "road", "davrvesh - road-runner". From the content of the poem, it can be understood that the lyrical hero, who says: "One night is like a year to me", is very lonely, but he moves forward without despair.

However, in the poem "Digital Love", the long hijran and cases of being deceived by the face, eyes, and words of the lover such as: "Your faces are one, your eyes are ten, your words are a thousand tricks" cause anguish in the heart of the lyrical hero. Here, the image of "rival" from the classical literature comes in the form of "play, ash, bend like a flower, for yovlar, for yovlar", that is, in the form of "yovlar" and in a repeated position to increase the emphasis. All that is contrary to human dignity ul means adjectives.

The lyrical hero says: "Let's lie down on your roads, make the soil whole", he is ready to sacrifice himself for his lover, he is among the traditional lovers in terms of his modesty in the way of love. Cholpon knows well that each of the four elements (grass, water, wind and soil) embodies a certain state, tendency and quality. Therefore, the lyricist uses the fact that soil is a symbol of patience and hope, good behavior and kindness in drawing the feelings of the hero. Being inferior is not only humility, but also striving for greatness and purification from arrogance, self-awareness. Remembering Hazrat Navoi's statements such as: "O Navoi, if you want to be acceptable, be humble" or "faithful people are humble" proves our opinion. Therefore, it can be understood that the lyrical hero is on the path to self-realization and purification from the fact that he leaves rest and suffers in wakefulness.

In ancient Chinese philosophy, the number one is a symbol of misfortune. The number three represents three main sources of power: (heaven, earth and man) and three sources of light: (sun, moon, star) (2). Even when viewed from this point of view, the poet sees meaning and content in the elements. In addition, we should not forget that the word "Cholpon" literally means the brightest "morning star", that the poet looks far away, has a broad mind, and a high horizon of imagination. The above examples are characterized by the fact that they depart from the view that "Cholpon's poetry is fully socialized" and show that the poet's style of artistic expression is not completely disconnected from the classical tradition.

Muqaddas Tojiboeva, while researching the classical literary traditions in the works of modern writers, draws attention to examples of creations written following them, influenced by various tones in the poetry of Hamza, Navoi, Munis, Amiri, Nadira, Muqimi, and Furqat (3. 56). Analyzing Hamza's ghazal "Sango" such as: "Yosh okub ikki kozumdin is like Noah's flood, / Nolayi dilso'il haddin fano boldum sango", the scholar finds that it is in harmony with Alisher Navoi's ghazal, and at the same time, with the description of the lyrical hero's love and devotion to his lover, Munis emphasizes that it is close to his ghazal. Indeed, Hamza's love for his beloved - the Motherland is so strong that the lyrical hero says:

Not a single soul, O Suyguli, the blood of the veins is the motherland,
You're the one who knows, the soul of the soul is the homeland (12.45 p.m.).

expresses in the style It is understood that Hamza does not understand the beloved in the traditional way, only in the way of soul mate. Not only the soul, but like the life-giving blood flowing through the veins, the dear knows and honors. In modern Uzbek poetry, the image of "shackle" is actively addressed. For example, in Cholpon's poem "Rebellion", when referring to the "effendi" (gentleman), who is seen in the place of "khakir kul", it is said: "Titra, fear me, now is the power raised by your dependent slave!" (10.59). It expresses feelings of rebellion and pain against discrimination and humiliation. It calls on its compatriots to unite and agitate against tyranny and ignorance. Therefore, Jafokash appears as a patriotic poet who convinces the people of their strength and urges them not to despair.

Cholpon and Fitrat were two strong rocks of modern Uzbek literature. Even Fitrat himself hesitated to give preference to one of them. Prof. Begali Kasimov stated that Fitrat wrote: "I don't remember whether I wrote the first poem about the weight of a finger, or whether it was written by Cholpon, but I was the first to theoretically support the finger" (8.98).

In fact, Fitrat, who sought to express the intensity of the times, was one of the intellectuals who theoretically defended and introduced barmaq and sochma (mansura) from Uzbek folklore, Turkish and Tatar literature to our modern national poetry. The fact that this form, which is convenient for expressing acute social problems of the time, was later successfully continued in the works of Cholpon, Usman Nasir, Oybek, Gafur Ghulam, Mirtemir, Ibrahim Gafurov, also shows that Fitrat is right. Lyrical prose - mansuras, which are convenient for reflecting the "sadness of the country" and give priority to elegant feelings and melodies characteristic of poetry, have also become an active genre of world literature. In particular, poetry collections such as "Wild Herbs" (1927) by Lu Xin, the founder of Chinese national literature, and "What You See in Running Water" (1978) by Swedish poet Arthur Nils are beautiful examples of lyrical prose.

In the poem "My Night", Fitrat compares natural scenes and social processes, and expresses a desire to illuminate the gloomy mood coming from the darkness of the night with the candle of creativity and the light of the soul:

Do not say pale, black, stagnant. I saw
in the gloomy night,
on the shore of my many-day home
only two things go hand in hand:
one is my candle, one...
my heart! (9.44)

The artistic researches of Fitrat sought to update the traditional poetic system, the artistic expressions characteristic of the free verse weights of the German romantics, French symbolists, Ottoman Turkish, Tatar and Russian poetry, in particular "verlibir", "svobodnyy stix" without rhythmic unity, weight, rhyme and stop. we witness his creative mastery of the free verse" form. Uzbek poets are called "sarbast". First of all, the new weight gained allowed Fitrat to express his feelings figuratively. At the same time, the poet also improved the experience of providing a unique construction of

poetic words and phrases, skillfully using poetic syntax and artistic arts. Mungli contrasts the "pale", "black", "stagnant" social situation with the warmth of the soul and the warmth of the candle. In other words, he managed to increase emotional impact by combining elements of form with artistic content. This good tradition of his in Uzbek poetry was later creatively continued by many poets such as Oybek, Mirtemir, Rauf Parfi, Shavkat Rahman, Usman Azim, Bahrom Rozimuhammad, Fakhriyor.

Jadid poets relied on the traditional images of "garden", "flower", "nightingale" and sang about the pain of the people who were separated from culture and enlightenment and whose values were trampled. Because the opinions of the poets of this period were related to universal ideas and national spirit. They are united by the sad and sad mood of the lyrical hero, and his anguished thoughts about the sad fate of the country.

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