

## **SYNTHESIS OF WORDS, IDEAS AND INTERPRETATION IN MODERN UZBEK POETRY**

Kurbanbayev Ilhombek Aminbayevich

Berdakh Karakalpak State University, Head of the DEPARTMENT "Uzbek Language and Literature"

Candidate of Philological Sciences, Docent.

ilxombek.1974@mail.ru

### **ANNOTATION:**

The article discusses the principles of renewal in modern Uzbek poetry, the essence of the literary process, the role of words, ideas and interpretation in determining the specificity of the creative worldview, methods of combining emotional expression and image, as well as the national style. The presentation is analyzed. In it the works of Bahrom Ruzimhammad, Aziz Said, Gulom Mirzo, Nosirjon Juraev, Behzod Fazliddin, Alisher Nazar show the gradual development of Uzbek poetry of the new period, the aesthetic ideal of artistic discourse, the skill of individualization of emotional perception and philosophical depth. It is observed that the ability to sneeze. The subject of the lyrical image is in fact based on the diversity of creative worldviews and artistic concepts, inherently ideological and aesthetic views are centered on the synthesis of the social environment and the artistic reality created by the poet. In the continuous process, the poet focuses on the illusion of the use of metaphors, the ability to expand the possibilities of the image, and artistic skill.

**Keywords:** modern Uzbek poetry, literary interpretation, creative worldview, analytical skills, artistic speech, image style, independence of expression, aesthetic ideal, word-idea-interpretation synthesis, perception, poetic evolution, formal conciseness, philosophical generalization,

**evaluation criteria, methodological research, social reality, life experience, artistic skill, emotional perception, style, text structure.**

### **INTRODUCTION:**

A true poet combines deep philosophical generalizations, unique poetic logic, and a unique creative worldview in the power of words. Literary essence, which moves from imagination to idea, allows for a mixture of meaning, tone and music. In fact, "there is no one who knows and feels the difference between a word and a word, its relative weight, its color, tone, meaning with a little gesture" [7, 254]. Analytical skills predominate in literary interpretation, which combines emotion and observation, image and expression, tone and rhythm. In it, the ability to use metaphors characterizes the uniqueness of the choice of ideas. The presence of a hint and a logical emphasis on the subject always determines the spirit of the original poem. Importantly, the mood that occupies the human mind is not to cover the secrets of fine art, but to satisfy the need to determine the specificity of the interpretation of the problem, so that the reform of the poetic model paves the way for the renewal of expressive skills. In the current situation, each poet strives for the practice of individual imagery of the lexicon of artistic speech, forming a collection of national perceptions of a particular creative worldview. The inner spiritual-intellectual necessity seeks to achieve its status at the level of general thinking of the time, the requirement of image-

analysis-interpretation-examination of the current attitude in aesthetic perception serves to guarantee the relevance of the scientific purpose.

#### **ANALYSIS OF THE LITERATURE ON THE SUBJECT:**

In general, the study of the poetry of a certain stage on a theoretical level and the determination of the general laws of development provide the basis for a complete understanding of the principles of development of the literary process in action. Feeling the breath of the day and choosing the right way of expression requires a special talent. However, "there will be poets who will turn every metaphor they use into a discovery, every word into a symbol, every punctuation mark into a compass shaft that leads to the reader's mind" [2, 97]. It is not always easy to understand the stages of emotion formation, formation, development and evolution. The discovery of the poet is the main essence of the poet's creative nature, the so-called revived stream of imagination clarifies the nature of art. As the reader reads the poem, he or she becomes acquainted with several concepts: the creative worldview, the spirit of the poem, the general mood of the time, and the national feeling! In the pattern, the edges of the essence are shown, the tone is polished in the layer of meaning, and the size of the expression is adjusted in the rhythm. Literary discourse is the highest form of literary language that has been reworked, supplemented, creatively enriched, and individualized. There are a number of studies on the development of the theory and aesthetics of Uzbek and world literature, the criteria of art, the nature of poetic speech, the evolution of national consciousness, the development of aesthetic thinking of the time. In particular, Aristotle's "Poetics. Axloki kabir. Rhetoric" (Tashkent,

2011), Gegel's "Aesthetics" (Moscow, 1986), Jose Ortego-i-Gasset's "Metaphor of Theory" (Moscow, 1990), V.M. Zhirmunsky's "Theory of literature. Poetics. Stylistics" (Leningrad, 1977), L. Timofeev's "Words in verse" (Moscow, 1982), M.B.Khrapchenko's "Horizons of artistic image" (Moscow, 1986), V.E.Khalizev's "Theory of literature" (Moscow, 2006), I.Sulon's "Literary Theory" (Tashkent, 1980), O.Sharofiddinov's "The First Miracle" (Tashkent, 1979), B.Sarimsakov's "Criteria and Fundamentals of Art" (Tashkent, 2004), B. Nazarov's "Life is a weightless criterion" (Tashkent, 1985), I. Gafurov's "Heart of lyrics" (Tashkent, 1982), K. Yuldashev's "Burning word" (Tashkent, 2006), N. Rakhimjanov's "Period" and Uzbek lyrics "(Tashkent, 1979), N.Jabbarov's" Time, criteria, poetry "(Tashkent, 2015), A.Sabirdinov's" Words and images in Oybek's poetry "(Tashkent, 1993), B.Akramov's "Problem of poetic image in modern Uzbek lyrics" (Tashkent, 1991), J.Jumabayeva's "Psychological image skills in XX century Uzbek poetry" (Tashkent, 1999), B.Norbaev's "Poetic interpretation of life" Principles and Problems of Skills "(Tashkent, 1996) Theoretical generalization of style, expression and aesthetic principles. A. Rasulov's book "Fiction - indestructible novelty" (2007) focuses on the structure of the literary text, the originality of the creative worldview and the evolution of the narrative technique: "The creator created the literary text. The product of the writer's work - the literary text - must be solved. matter, mysterious problem.

If you read it carefully, you will find the solution to each work, the tip of the iceberg, the magic key. The complexity of the text, the ease and difficulty, depends on the style of the creator, the ability to think, the concept of life. There is an expert who gradually penetrates into the spirit of the work: the style of the writer; thought process, possibilities; make

sentences, the weight of their meanings; learns the extent to which words and phrases are figurative, expressive, meaningful. "[7, 102]. Several aspects of the quotation are noteworthy, firstly, the formation of the literary text is carried out using the laws of art, and secondly, the essence of the work Thirdly, literary interpretation combines creative style, way of thinking and concept of life, fourthly, the combination of word-meaning-interpretation is welded to artistic skill, fifthly, the psyche of the text centralizes the discipline of certain levels. In fact, every literary interpretation indicates a creative relationship in action. The distance from the birth of creative intention to the mastery of the literary text creates interconnected poetic knots. The size of the current problem, at the same time, depends on both the creative nature and the period The specificity of a particular literary stage is determined by the growth and change of aesthetic taste. The level of spiritual need drives the literary process. gan generation talent. Therefore, there is always a theoretical need to study the skills of speech, ideas and interpretation in artistic integrity. The poet promotes the accuracy of the relational speech in the literary text, the narrative technique is a path to the concept of creation, in which the author clarifies the boundaries of poetic communication.

#### **RESEARCH METHODOLOGY:**

Each literary stage constantly strives to renew its essence. State, mood, landscape, attitude and perception are constantly changing in the nature of the creator. In the imaginary property, the common edges merge. The connection of image, tiynat, sajiya, emblem, word and idea are in fact factors of artistic integrity, the study of the process of certain poetic speech in historical-comparative comparison with each other paves the way for

generalization of period lyricism. Purpose, purpose, originality, authenticity and consistency move from the author's concept to the spirit of the time. The interrelationship between the two requires a careful study of the nature of the issue. The ontological approach to the text, the definition of the boundaries of the poetic structure, the use of the possibilities of hermeneutic interpretation allow the analytical skills to form a complete picture. In modern Uzbek poetry, there are three semiotic centers that determine the goodness of word-idea-interpretation: form movements, change of meaning, and methodological originality! The combination of image style and expression independence unites the cells of a poetic text. The poem is an ideological and aesthetic project of the state of mind. The accuracy of image size, the naturalness of the scale of expression, and the coherence of observation are nourished by artistic conditionality. Complete melody and musical rhythm determine the order of poetic speech. It summarizes the logic that flows from the psychology of the text, as well as the philosophy of perception-creativity, which is combined in the literary interpretation. The more complex the sense of meaning, the more difficult it is to perceive the lyrical experience that arises in the tension of emotion. Instantaneous imagery and imagery are as flashy as expression! In human perception, need, interest, and experience complement each other. It is the poet who combines the ability to use metaphors, the ability to correct the wording, and the ability to deepen the image in the literary interpretation.

#### **ANALYSIS AND RESULTS:**

In modern Uzbek poetry, the combination of spirit, meaning and interpretation is determined by the philosophical and intellectual tone. The high

level of literary pleasure, the tendency to study the observation poetically, and the desire to expand the boundaries of artistic communication determine the status of methodological research. Therefore, "the main factor that determines the aesthetic value of a lyrical work is the extent to which it depicts the mood of the poet. At the same time, the lyrical work is not only an aesthetic creation of mood, but also the dynamics of the movement of poetic thinking "[6, 251]. In the poem, the word controls the play of form, which has become a unified music, and the melody that rises to the climax. It shows the degree of transition from the doctrine of life to the task of aesthetics. In the technique of narration, the method of moving from symbol to symbol, from symbol to image, from image to idea, from idea to generalization is long. The creative nature always seeks to analyze the contradictions of the mind and spirit, and the materialization of the imagination blurs the distinction between subtle observation and living observation. In the works of Bahrom Ruzimuhammad, Aziz Said, Gulom Mirzo, Nosirjon Jorayev, Behzod Fazliddin, Alisher Nazar, there is a mixture of tradition and experience. The combination of bubble image and independent expression, the scope of poetic perception and the individualization of artistic speech combine the interests of the literary generation:

Men g'aroyib mevaman  
Yolg'izlik Daraxtidan uzilgan meva  
Yo'q men yerga tushmadim  
Yer ko'tarilib keldi men tomon  
Va bandimdan uzildim qo'ydim [5, 56].

At the crossroads, the modernist experience goes hand in hand with the traditional interpretation. The flow of consciousness has put an end to the connection between cause and effect. As a result, a poetic interpretation that squeezes out the logic of life

transforms the reader's imagination. The independence of expression, which requires special theoretical preparation, actually determines the image direction of poetic talent. Bahrom Ruzimuhammad's poem "The Adventures of Man" discusses the "mystery of existence" - the beginning and end of humanity. "Wonderful Fruit" - an expression of recognition, admiration and recognition of the art of creation! In the scriptures, the author points to the truth, and the figurative scene is directed to a leaf cut from a tree. In essence, the hardship of life is a miracle in itself, and the glory of discovery is evident in every line of the universe. In the analysis of the state of mind, which emanates from the nature of the creator, a strange stubbornness takes precedence: in an attractive discussion, the realization of the "great meaning" (I. Haqqul) becomes the ultimate goal. A person who strives for spiritual inheritance is in fact spiritually cleansed, and he who is striving for the upliftment of life turns to the upliftment of the soul! The statement "No, I did not fall to the ground" is based on sincerity and the right to inviolability:

Buxoroning darvozasini,  
Kamalaklar ochadi har tong.  
Bodi qutni yetaklab minor  
Ko'chalarda chalib yurar zang.  
Alla aytib bobom Chor Minor  
Beshigimdan yasadi chiltor [3, 77].

The need for form, the direction of meaning, and the multifacetedness of the image are evidenced by the poet's sense of emotion. In literary interpretation, the poet integrates state, action, and spirit. The vividness of the image, the bubble expression and the materialization of the flow of imagination allow us to visualize the waves of the mind. Emotional sincerity has a profound effect on a student's perception. The lyrical experience, which moves in the sense of perception, is nourished by the vital belief. At first glance, the

poetic comparison seems to connect the subtle senses and the poet's observation, but the main point is not the depiction of nature, but the process of restoring the essence in the reader's perception. Aziz Said seeks to assess reality using relational speech, rather than drawing a situational expression. The essence of the problem is clarified by the commonality of the expression of the image, which carries a satisfactory image and additional aesthetic meaning to the analysis. The author makes effective use of a fast-moving stream of imagination to draw a picture of the situation: "Alla aytib bobom Chor Minor, Beshigimdan yasadi chiltor". The musical instrument seeks to express the human senses, but the depiction of infinite mental regions is in fact an impossibility, and the emotions are so varied and complex that the narrow lines cannot be described!

"The word, which is the material of our literature, differs in its meaning, because most of the independent words in our language refer to an event, sign, situation or action in reality. As soon as one of such words is said in our minds. it gives a general idea of what it means — an event, character, situation, or action "[8, 255]. Each word creates a stable sense of meaning, and in the present case the link between individuality and generalization plays a crucial role. A poetic idea defines a living expression in an image. The process of transition from action to action is based on content alternative. The means of imagery, adjectives, and parables provide a solid foundation for the integration of both means, philosophy, and logic in literary interpretation. Formal conciseness and the philosophical observation that makes it competitive are mixed in artistic discourse. The degree of transition from general imagination to perception determines the status of creation. The pursuit of continuous methodological

research is in fact a true philosophy of art, in which analysis and interpretation, expression and image, tradition and experience are centered. The power of words and meaning formalizes the poetic spirit of the text, the philosophical depth of observation provides the lyrical subject:

G'unchalar labida o'zgacha ibo,  
O'riklar shoxida chiroyli isyon.  
Tabiat soz chalar, o'ynar qaldirg'och,  
Olamni zabt etmish fasli hayajon [4, 91].

Alisher Nazar interprets the word elegantly in poetic comprehension. The poet always strives to ensure the balance of poetic idea and aesthetic dimension. Extremely materialistic imagery, bubble expression, and spirituality define the creative nature of the artist. Logical emphasis, philosophical tension, and a load of meaning are the hallmarks of artistic mastery. The author effectively uses the natural landscape as a tool in drawing a mood image. Relatively independent lines become a form of artistic speech. The text discusses the period of renewal and rejuvenation: "virgin feelings", "unusual ibo", "beautiful rebellion", "seasonal excitement" and "playful winds" signify the essence that changed the levels of meaning. The lyrical subject did not contemplate "looking at the world that has become the earth." Poetic harmony leads to the transition from the landscape to the image of the situation. Using a contrasting method (the leaves are smiling in the morning, the clouds are in tears), the poet evokes the feeling of wonder. The vividness of the metaphors, the charm of the expression, and the brilliance of the emblems testify to the integrity of emotional perception. The mix of word-tone-music leads to the predominance of light analytical skills in the text. Feeling we have 'Run out of gas' emotionally and emotionally. In a highly optimistic spirit, confidence in the

human will, hope for the triumph of goodness is built. In the lyrical experience, which is analyzed in the emotional perception, the color of the emotional zamzama, sincerity reaches the level of the leading aesthetic action.

"Uzbek literature has a wide range of new themes, expressions, ideological and artistic methods that have emerged due to the times. It is possible to observe the change in different literary genres and come across interesting examples. What is the intention? and even when studied comprehensively, one can be sure that our literature is full of erroneous rules and strives to create attractive works. However, this does not create a sense of complete satisfaction in this area, which is responsible for the spiritual development of the generation. It becomes clear that he is standing still "[9, 7]. The desire of each literary generation to renew its essence requires a reform of the interpretation of the subject and problem of a legitimate phenomenon, a current phenomenon. Strong research in form and style makes the combination of tradition and experience a necessity. Attitudes toward words, creativity, and faith are changing dramatically today. The tendency to increase the weight of meaning on the poetic idea and to generalize the bright spiritual landscapes with the help of literary interpretation has risen to the level of a leading aesthetic principle. A drastic change in assessment criteria also has a strong effect on artistic perception. Poetry of the period, which turned to the experience of universal values, was determined to create the evolution of the laws of creation. Regular updating of logical development in philosophical observation strengthens the dimension of poetic perception. Variations in the interpretation of lines, verses, words and ideas determine the main path of development of modern Uzbek poetry.

#### **CONCLUSIONS AND RECOMMENDATIONS:**

1. The creative worldview regulates the ability to analyze, interpret, and inspect the psyche. The path to the desire to understand the essence of being and man begins with the personality of the poet. The need to unravel the mysteries, increase the influence of artistic power and experiment with different methods of expression Bahrom Ruzimuhammad, Aziz Said, Gulom Mirzo, Nosirjon Juraev, Behzod Fazliddin, Alisher Nazar becomes essential. In Bahrom Ruzimuhammad's lyrics, the poetic idea equated with the word creates an artistic conditionality, in which the integration of the integrated intellectual-philosophical tone determines the perspective directions of creative practice. The philosophy of art, in fact, passes from the creative nature to the spirit of the time, the spirit of the time stabilizes the aesthetic criteria.
2. The structure of the poetry of the new period is also unique: the laconicism of expression, the depth of observation and the tendency to creative independence are the main features of the literary stage, the highly qualified poetic worldview turned to the study of the mind in the annals of independence. In it, the task of understanding the depth of the problems that occupy the human mind, to define the analysis of the psyche as the subject of the image was given priority. The attempt to cover the needs of the philosophy of the individual takes on the form of a process in the poetic thinking of the new era. In it, the sincerity of the expression of emotions creates a bubble of expression, and as a result, the tendency to draw a picture of the situation comes to the fore.
3. The synthesis of words, ideas and interpretations in the sense of perception forms an artistic whole. The conditional

imagery, the bubble of expression, and the relative inviolability of the imagination determine the promising directions of modern Uzbek poetry. Inherent diversity and originality in the nature of each artist characterize the nature of the literary process. The tendency of the nation's artistic thinking to be nourished by the world's advanced literary traditions on a regular basis creates a vital need, while the combination of talent and poetic skill centralizes the mission of radical reform in thinking.

4. The evolution of the poetic worldview of the new era, including genre research, the originality of expression, changes in the calendar of images, and the materialization of the scale of imagination, tends to be creative. The uniqueness of lyricism, which is manifested in the renewed poetic logic, style and form in the psyche, defines the principles of lyrical development. It integrates the mixed nature of image and expression, the competition of interpretation and analysis, the synthesis of emotion and observation.

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