

## THE PRINCIPLE OF RENEWAL OF POETIC SYMBOLS

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### RESUME

This article talks about the principles of renewal of poetic symbols in the new Uzbek poetry. The innovations in symbols and images in the work of Fitrat and Cholpon, the leading representatives of the new Uzbek poetry, were revealed during the analysis.

**Keywords:** Cho`lpon, Fitrat, "Suyg`on chog`larda", "Go`zal", "Xayoli", "Zarafshon", "Qalandar ishq", "Tabiatka", "Uyqu", symbol, image, interpretation.

We know that in fiction, a symbol is one of the widely used methods of representation, a symbol means the expression of events or concepts that are difficult to clearly imagine through things that are obvious to people. "The term symbol is explained in the dictionaries of literature as follows: as a word - gesture, sign) - symbol; one of the types of translation, a word or phrase that acquires a translation meaning only conditionally and within this text; type of imagery. A symbol is essentially close to an allegory, except that the symbol is used both literally and figuratively within the context. The meaning of the symbol is realized within the framework of the context and when there is an awareness of the condition"[2].

During its thousands of years of history, Uzbek literature has occupied a worthy place in the treasure of world literature with its unique works built on the basis of symbolism. We can find beautiful examples of symbolism from folklore to Navoi and from the works of writers. At the beginning of the 20th century, due to the pressure of the regime, artists put great emphasis on symbolism in their poems. They couldn't bear to silently watch the events happening before their eyes, the humiliation of their people, the trampling of their country. They strove to reveal their inner feelings, even if they wrapped words in spells and hid them under images. "...in fiction, the meaning of the word expands in an unexpected way and acquires a special beauty and charm. To put it bluntly, the word turns into a completely different word called an image with the power of the poet's heart, a complex of subtle experiences and thoughts, a conditional sign - a symptom.

In fact, any word was originally created as a similar sign - sign, symbol. As a result of repeated use due to daily needs, its symbolic status changes and becomes a simple means of communication. The skill of the artist is that he returns the symbolism to the word in a new tone and dress. In this way, through the artistic power of such words, we feel the thoughts and experiences of our thousands and thousands of enlightened ancestors, the power and beauty of the human heart and the world of imagination[1,498]. In fact, while expressing his thoughts on the basis of symbols, the artist openly writes to the deepest secrets of his heart, to the truths that have always occupied his mind. That is, they are secreted by symbols and share their most intimate feelings.

In the 20th century, our people experienced many bright and dark days. Literary literature is a beacon that looks out in this confusion of light and darkness, and its children, who created it, sometimes glowed like a fire, sometimes flickered. But it never went out. The scenes of our poetry in the first half of the 20th century are in the charming and humorous gazals of Furqat and Muqimi, in the political

and social poems of Hamza Avloni, sometimes influenced by nationalistic and sometimes ideological visions, both the form and content of modern literature represented by Cholpon and Fitrat. It was manifested in the works that created a national revolution in our poetry [2,311]. Maybe that's why fiction has lived since ancient times as the closest and most understandable phenomenon among the arts. The word is actually an echo coming from the heart, the cry of the world that lives inside a person!

It is difficult to describe the calamities caused by colonialism and its innumerable terrible consequences, the most terrible of which is the terrible calamity of destroying the psyche of the nation, breaking the sense of identity, subjecting people to the scourge of mute slavery and turning them into slaves of ignorance. National renaissance circles - Cholpon, Qadiris opened fire against this evil-disaster that was instilled in the nation.[3,110] In Cholpon's poem "Portana" we read the following lines:

O'ynat, ey, po'rtana, to'xtatma, quvvat ol.  
CHog' kelgach, erinib yotma, uxlama,  
bo'lmasin yo'qlama.  
Ko'p ezgan dushmandan,  
past yondan  
O'chni ol, o'chni ol, o'ch ol!...

It should be noted that in these lines, the fire in Cholpon's heart, the flame of rebellion against the injustice in society is expressed through the symbol of portana. In the work of the poet, there are many lines that call for the struggle against oppression and injustice, reflecting the dream of independence and they are often embodied through the symbols of fantasy, heart, cloud, star, sun and shackles. In the poem titled "Kishan" the poet interprets the meaning of this symbol more impressively. In the city, shackles have risen to the level of a generalized symbol as opposed to freedom. (Nurboy Jabbarov).

Cholpon's poems included in the collection "O'zbek yosh shoirlari" published in Tashkent in 1922, define the clear directions of the poet's creative path. From this collection "Suyg'on chog'larda", "Go'zal", "Xayoli", "Zarafshon", "Qalandar ishq", "Tabiatka", "Uyqu", "Bokuga SHarq qurultoyiga ketkanda", "Parcha", "YOrug' yulduzga", "Po'rtana", "Tortishuv tongi", "SHarq nuri", "O'zbek qizi uchun" in all poems, the dream of independence reflected the creative intention of the poet through symbols and images.

It is clear that not only Cholpon thought about the future, but all the nationalists who lived at the same time as him. It is also true that the bright figures of the nation were tormented by this thought [4,84]. From the first steps he took in the world of literature, Cholpon's tender heart beat with the dream of independence, his soul pure as water burned with praise for freedom, and his whole mind was covered by the dream of freedom. As stated by Askarali Sharapov, "Strict discipline is a poetic content, a requirement of a poet's thinking. Just as the universe, the stars moving in their orbits in different galaxies do not collide with each other for no reason, it is necessary that no allusion, even a word in a true poem should not move outside the line of the poet's intention, should not contradict the poet's noble intention. [5,192].

Every image and symbol in Cholpan's poems, even punctuation marks, serve to express the poet's spirit and creative intention. We know that the process of formation of an artistic word itself is a somewhat complex phenomenon and the creation of an artistic image, that is, words and phrases that summarize various events, feelings and concepts and express them in a new meaning and spirit, is a

two-part process creates complexity. That's why a real creative person, in fulfilling this difficult and complex task, the wealth of words of the people relies on the treasure of his spirit and thinking. He refers to the work of his predecessors. Cholpon also created his creations inspired by the works of folklore and representatives of classic literature. When we say inspiration and nourishment, we don't just mean being influenced, but we are referring to the skill of using words and creating images and symbols. The poet's poem "Suygan choqlarda" contains the following lines:

Go'zallarning malikasi ekansan,  
Buni sening ko'zlarindan o'qidim.  
O'qidim-da, istiqbolim qushiga  
Xayolimdan oltin qafas to'qidim

The fact that the poet weaves a golden cage for the perspective bird is a clear proof of this. As you read these lines filled with the soul of the reader, you will involuntarily remember Alisher Navoi's "G'urbatda g'arib..." rubai which begins with "Oltun qafas ichra gar qizil gul butsa, Bulbulg'a tikandek oshyon bo'lmas emish" verses come to mind [6,75]. The feeling of respect for classical literary traditions and being nourished by them is also evident in Fitrat's poetry. Many of Fitrat's poems reflect the theme of the East. He recognizes the freedom of the country as sacred, and considers its fall into error, dependence and muteness as "the result of the decline, that is, what is being lost, the silence and inaction of the Muslims." In his poem "Yurt qayg'usi" written in the Sochma style, we find such lines: Qayg'urma! Eski davlating, eski saltanating, eski yigitlaring, eski arslonlaring hammasi bor, hech biri yo'qolmamishdir.

Yolg'iz... Oh, yolg'iz, tarqalmishdir.

The old kingdom, the old lions that Fitrat is talking about are the Baburites, the country that once shook half the world under the banner of Sahibqiran Temur, and founded a great dynasty in India.

They are not gone, they are still among us, but we cannot unite as one force. The fact that the people of Turkestan will sink into unprecedented darkness as long as the real boys of the country do not act together is logically continued in the next poems of the poet. The following verses show how strong the dream of independence is hidden in the layers of symbols:

Oldimizni to'sgan **bulut parchasi**

**Kuchli bir yel** ko'rgach turmas, yirtilar.

Umid guli bizim uchun ham tug'ar;

Qayg'urmagil, sira ey haq tuyg'usi!

Fitrat calls the tyrants who are trying to plunge Turkestan into darkness, who find a minority of people and take away everything - **a piece of cloud**. No matter how strong their oppression is, no matter how heavy the oppression they inflict on our people, they are just a piece of cloud. There is no question that if the people are mobilized, if the people unite, it will become such a strong wind and disperse these clouds. After all, as his contemporary Cholpon said, People are the sea, people are waves, and people are power. People are rebellion, people are fire, people are revenge. If the people want, they can destroy an entire kingdom. Faith in the future and hope for brighter days in Fitrat's heart never faded. This feeling of hope is always burning in the heart of the artist. That is why "I was resurrected for you, I live for you, I die for you, O holy hearth of Turkishness!" Death to those who want your death, Hatred to those who came to bury you! finished fiery lines like You can't just read these lines, a person who reads them will definitely feel some kind of tremor in his heart. The reader trembles as he reads, as if the writer wrote.

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