



SYMBOLIC EXPRESSION OF SOCIAL AND POLITICAL CHANGES IN JADID POETRY

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Annotation: The symbolic images used in Uzbek literature have a unique artistic interpretation in mythology, folklore and written literature. In Jadid poetry, we can see that the meaning assigned to this image has expanded even further. Cholpon, Fitrat, Avloniy, Siddiqiy Ajziy, So'fizoda are creators who have a special position in Uzbek poetry as symbolist poets. The symbolization of socio-political concepts is clearly visible in their poems. This article evaluates the expression of socio-political problems artistically interpreted through symbolic images in Jadid poetry and the poet's skill.

Keywords: Symbol, folklore, mythology, classical, Navoi, angel flower, independence, colonization, dawn.

The effective expression of words, their hidden form, is the result of talent. The presentation of thought in a "naked" form turns language into only a means of appeal and information. One of the most important features of poetry is that words often deviate from their main meaning. Therefore, in such works, especially in poems, connotative and metaphorical meanings of language arise.

The representatives of classical literature not only used words in their direct meaning, but also used symbols - artistic arts based on words and meaning, using them in new meanings in addition to the well-known meanings of words. In this way, they created a new image that had a unique aesthetic effect. In particular, there are everyday life phenomena and religious, socio-political, spiritual and educational concepts that the creators described with their own symbols and created unusual associations, thereby providing the language with aesthetic value. This served to enrich the poetic language by expanding the boundaries of the meaning of words.

If we pay attention, the poetry of each period has its own unique symbols that reflect the newness of that time. From this point of view, it can be seen that their use in the art of the word is directly related to the socio-political, religious and moral views of the period. For example, when talking about symbolism in examples of folk oral art, first of all, we remember that the flower is a lover, the nightingale is a lover, and the rival is a thorn. The expansion of meaning in these symbols over time leads to their conveying other meanings. For example, in folklore, "flower" is interpreted as a symbol of a lover, but it can be observed that this meaning expressed through "flower" has not only been preserved in classical poetry, but has also been used in other meanings. For example, in classical Uzbek poetry, "flower-ward" (rose) has been a symbol of our Prophet Muhammad (pbuh) is a vivid example of our idea.

"Poetry is the creation of another language within a language," say symbolist poets. Of course, in everyday life, the thoughts we want to express can be expressed in simple sentences, but the "reality" we want to describe changes depending on the definition, descriptive word, or symbol we use and express in another person.

If we look at the history of literature, each era creates its own symbols. Therefore, all symbols created in fiction are related to the philosophical, socio-political, religious, spiritual-ethical and

other various problems of its time.

Even in the oldest monuments, socio-political issues were interpreted through figurative images, symbols and analogies. We can see this in the example of the excerpt from the monument “Kul tegin” below.

Your blood ran like water,
Your body lay like a mountain.
Your strong son became a slave,
Your beautiful daughter became a maid.
Because you did not know, because of your baseness
My uncle flew away,

I sewed a Kyrgyz paper balbal on his head. In the fragments, the phrases “flown like water”, “lay like a mountain”, “became a slave”, “became a maid”, “flew away”, “I sewed a balbalin” revived the socio-political life of their time as an artistic interpretation of historical reality.

Socio-political problems have always been a major issue. However, with the passage of time, not only these concepts changed, but also the way they were expressed. Symbolism, which was formed in world literature at the end of the 19th and beginning of the 20th centuries, entered the literary scene as a movement with its own unique style of expression.

The main feature of symbolism is to convey the subtleties of emotions in poetry using words and symbols. For this reason, symbolists describe poetry as a “quiet song”.

Symbolists considered emphasizing a specific image, rather than its quality or symbol, as one of the important elements of their creative style. This approach served as an effective tool for expressive expression of emotions in their works.

Symbolism in Uzbek poetry entered at the beginning of the 20th century under the influence of Russian and European symbolism. These movements led to the formation of new styles and images in Uzbek literature.

The “jadid literature” that formed at the beginning of the 20th century was formed as a component of Uzbek literature. The fact that jadid literature began a new era in the history of Uzbek literature has been substantiated in many studies. In the poetry of jadid literature, first of all, attention was paid to symbolism. Of course, this is due to several important factors:

Firstly, jadid poets sought to revive the past, culture and values of the Uzbek people. Symbolism brought new methods of expressing the national spirit.

Secondly, the difference of symbolism from traditional poetry makes it possible to search for new forms and images.

Thirdly, the use of natural elements in a symbolic sense, which helped artists to describe and express their feelings.

Thus, the political and social changes of the early 20th century forced Jadid authors to look for new ways of thinking. Symbolism, in turn, allowed them to express their creative thoughts through symbols.

Jadid poetry made good use of the traditions of Uzbek classical literature and world literature that had been formed over the centuries. However, the poetry of this period, with its specific features, scope, and system of images, reflected the characteristics of the poetry of the new era. Therefore, Jadid poetry differs from traditional poetry in its symbolic features. Symbolism played an important role in the work of Jadid poets, who reworked traditional images and symbols in a new context.

It should be noted that tradition is a concept that includes continuity and integrity in a broad sense. Continuity and integrity mean understanding the historicity of literature created in the past from the point of view of literature. This is, of course, the historicity of form. Because while tradition only shows continuity and integrity in form within literature, the content changes depending on social conditions. Literature is a two-level structure created through the national language: the level of direct meaning (denotation) and the level of connotation.

Fed by the immortal traditions of folk oral art and Uzbek classical poetry, Jadid poetry effectively used these sources in the artistic interpretation of the socio-political issues of the era.

“Jadid literature is literature that appeared at the crossroads of tradition and innovation... old and new met precisely in the work of Jadid writers - in poetry.”

A number of works related to the nutrition of Jadid literature from classical sources have been carried out in our literary studies. In particular, in the major study by M. Tojibaeva entitled “Classical literary traditions in the work of Jadid writers”, the issue of the expression of the features of genre, style, imagery, meter and rhyme actively used in Uzbek classical literature in new Uzbek literature was studied. Of course, based on these studies carried out in our literary studies, we would like to draw attention to the issue of the role of folklore and classical literature in the expression of symbolism in the artistic interpretation of socio-political problems in Jadid poetry.

One of the most widely used symbolic images in Jadid poetry is the “road”. In folk tales, the symbol of the road usually represents a person’s choices and goals in life, and at the same time, the road leads to expected and unexpected consequences. The symbol of the road is not just a road, but also represents the struggle to achieve goals in life. The road is also used to refer to obstacles, problems, and the process of overcoming them. In classic Uzbek literature, in particular, in the poetry of the great poet Alisher Navoi, the symbolic image of the “road” is often used. Of course, the symbolic meanings created through this image are often related to the teachings of Sufism. For example, we can see that a number of combinations such as the tavern road, the path of fame, the path of poverty, and the path of man are used in a symbolic-figurative sense. In our literary studies, the “road chronotope” has also been studied as a special object of research in the epics of “Khamasa”.

The goal is far away, the valley is long, the night is dark, the road is a companion

On this path, cross your own burden, and make yourself comfortable.

Solih wants to achieve his goal. And for this he must go through a difficult path. In order for Solih to walk this path “with ease”, he must get rid of the “burden of self”. The path is a person’s spiritual journey, the path to understanding God, the path to becoming aware of the secrets of Truth. That is why the poet warns Solih about his hardships.

In Cholpon’s poem “On the Great Path”, the lyrical hero also sets out on a journey towards a great goal. His goal is to “untie the old tangle of the East”. For this, the traveler, “with belts tightly tied around his waist”, has a clear goal and a high flight. That is why he wants to “beat the birds with new wings”:

On our path there are deserts, waters, seas,

Traces that cannot be recognized by the one who treads them.

Following these traces, crossing the seas,

We go with great deeds.

In Cholpon's poetry, the images of the road and the traveler are closely connected with the ideas of freedom and independence. These images express the struggle of the people, their hopes for the future. Through his work, the poet deeply and impressively reflects the nation's desire for independence. We can also observe this in his poem "The Path of the Homeland". In the poem, the poet's confessions, such as "I am a traveler on a long road, I will go // I will get my wish from these roads!", also artistically interpret his thoughts about the "hard roads" of achieving great intentions, that is, the independence of the country.

I am a traveler on a long... hard road,

My actions on these roads are a star.

I am the pure willful power of my country,

The end of that star is the day.

My veins are boiling like fire,

They have taken their blood from the past.

They played on my wrists, jumping and running,

I forget, your legs are tired.

I am a traveler on a long road, I will go,

I will get my wish from these roads!..

As a child of the nation, Cholponshu sang the dreams and hopes of his people as a traveler. A traveler is the freedom of his people, fearlessly set out to fight for independence. Because he believes in the “pure will power of his homeland”.

In the poems of Abdurauf Fitrat, a leading representative of the Jadid movement and literature, the concept of “path” also aims to draw a symbolic-figurative image of socio-political reality. For example, in the poem “To the Land of Teachers”, such combinations as “the right path”, “the true path” also carry a symbolic meaning.

We are the people, the source of the human blood of the people,

The waker of the Turkish lion from its untimely sleep.

We all gathered under the banner of enlightenment,

Who, who shows the true path to those who shot us...

In each verse of the poem, the poet uses his own definitions and expressions to describe the “right path”, The only means of finding the “true path” is science and enlightenment, he emphasizes. “Waking the Turkish lion from its sleep” refers to the necessary action for the people to recognize and understand their identity, to preserve national values. “The true path” is the path of justice and truth, and following this path shows that it is important for the development of the people.

In general, the Jadids viewed literature not only as art, but also as a means of social change, a factor that helps to “raise” problems in society and solve them. During this period, literature, along with examples based on the principles of realism, sought to realistically reflect the true state of life and the true feelings of people. Under the influence of Jadid poetry, traditional images in Uzbek literature were enriched with new meanings, their content was adapted to the requirements of the time, and at the same time, the emergence of new images and symbols was a significant factor in the development of the Jadid ensured the diversity and vitality of its literature. Jadid literature Through the emergence, spread and generalization of symbols, it created works that play an important role in the cultural and spiritual life of society.

In Jadid poetry, it can be seen that symbolism is manifested as a complex synthesis. During this period, symbolism was formed on the basis of folk oral art and religious and mystical sources. The system of symbols of classical poetry began to acquire a new meaning in Jadid literature from an ideological, socio-political point of view. Symbolic symbols are associated with events of real life and the social system. This is considered a distinctive feature of Jadid poetry.

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