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AESTHETIC FUNCTIONS OF FLAME POETIC IMAGE IN UZBEK FOLK SONGS

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ABSTRACT

In this article, scientific theoretical analysis of the aesthetic essence and analogues of the rudiments associated with confidence in the cult of fire in the composition of the rituals of the world peoples, including the epic, lyrical, paremic genres of Uzbek folk folklore. Looking at the fire, Namrud saw Abraham sitting there with a stick.[4] confidence in the people of Uzbekistan in the cult of fire ,the above-mentioned examples of the processes of treatment with fire were the religious basis.

KEYWORDS: *World Folklore, Religious Mythological Views, Historical Roots, Flame Sponsor, Avesto, Khorezm Traditions, Zardusht Religion, Narshakhy, Muqanna, Ethnography, Yasin, Koran Karim, Ash, Furnace, Smoke, Burning, Ibrahim, Fire Tree, Nemrud, S.Sh.Chagdurov, Ritual, Fertility Cult, Mistress Of Fire, Ethnography, Relic, Attack Movement, Portable Meaning, Material Scientist, Hair Embodiment, Immersion, Holistic System, Tashbeh, Views, Calendar, Seasonal Ritual, Animistic Imagination-Concept, Folk Poetry.*

INTRODUCTION

"The struggle for national spiritual identity, mastering the cultural heritage is a gross social movement" [1] and plays an important role in the spiritual perspective of our people. After all, various traditions and rituals, the image of fire, which is reflected in folk works, and its analogs symbolic-alligatorial interpretation in terms of mythology, which forms the ancient layer of people's artistic thinking, plays an important role in the study of archaic texts on the symbolic-ritual essence, collecting and researching them is an important issue facing folklore studies.

The religious and mythological views of the Uzbek people on the fire cult, the fire cult are reflected in the composition of wedding, mourning, treatment ceremonies, folk performances,

folk poetics. In the surah of the Koran Karim “Yasin” it is said about Allah: “he is the one who made for you fire from a green tree.”[2] plowing the fire, worshipping it-the zardusht religion, is also very developed in the life of the ancient Turkic peoples. For example, according to Narshahi, Muqanna throws herself into a heated oven for three days, going up to heaven, bringing Angels of fire and trying to defeat her enemies.[3]

Namrud was sure that Abraham alaihissalom was burning ash in the fire. Riding on the animal, the fire passed by. Collected firewood to activate Abraham my carpet was burning. Looking at the fire, Namrud saw Abraham sitting there with a stick.[4] confidence in the people of Uzbekistan in the cult of fire ,the above-mentioned examples of the processes of treatment with fire were the religious basis. Folklore scientist A.Musakulov said that in the science of ethnography the spirit of being the owner of an oven is imagined to be female sex, the cult of fire is associated with cult of trees, and most importantly with the cult of fertility[5] according to the interpretation of S. Chagdurov, the cult of the letter-fire and the suffix of the letter-fire and the.[6]

In Khorezm, the fire burned in the oven itself cannot be extinguished until it is extinguished. In particular, it was considered indecent to extinguish the fire by pouring water into the oven. According to this act, “pour water into your furnace”, there is a matal, on the basis of which the family of the furnace in which water is poured, will die. In turn, this expression is also used as a crow. Here, the cult of fire is combined with the cult of generations. In many peoples there is a view that the family hearth is a mask of the spirit of ancestors.[7]

In Uzbek folk songs it is observed that fire and its attributes such as wood, comb, smoke, furnace, candle, lamp, poetic images such as burning burns are interpreted in specific artistic and aesthetic tasks. First of all, we must say that in Uzbek folk songs the image of fire can come both in its own meaning and in its portable meaning:

Damla palovni dam yesin,
Tortgil olovni dam yesin,
Bepul odamlar g'am yesin,
Tekin desa –shalg'am yesin.

Or:

Chimmati yo'q chiroylik,
Yur, klubga boraylik.
Paranjilarni yig'ib,
Olovda kuydiraylik.

In these songs, the meaning of fire is used in its own meaning. If the first song describes the action of lowering the flame under it, pulling it, before the rest of the pilaf, the second song refers to the fact that the historical event that took place in March 1927 in Uzbekistan burned women's offensive movements, that is, in the fire they collected their claws. In many songs, the interpretation of the flame in a portable sense is overlooked.

For example:

Anor uchu ichim to'lib,
 Olov yonar,yor-yor.
 Do'stim, senga aytar bo'lsam,
 Mehrim qonar,yor-yor.

The concept of “burning fire inside” of a person expresses a portable meaning. This means that a person with this suffers deeply in the soul, suffers from the inside, suffers. In folk songs, the question of fire is also given by the words “grass”, ”fire”, which are its synonyms:

Ochildik hur zamonda,
 Ko'ngillarga o't qo'ydik.
 Boshdagi paranjini,
 Olib o'tlarga yoqdik.

In these Egyptians, the herbivore suddenly guides in two different meanings – both its own and portable. The concept of ”burning fire in a dream” in a portable sense means that the soul is full of dreams and uplifting sensations.

Ro'molimni teng bo'laman,
 Ammamga kelin bo'laman.
 Ammam kelin qilmasa,
 Otashga tushib ketaman.[8]

In this song, in place of the word fire, the suffix “fire”, which is its synonym, is used. The symbol of fire (fire, fire) in a portable sense expresses spiritual suffering, inner suffering and suffering.

Uchakka chiquvdim soz sasi keldi,
 Soz bilan jaranglab yor sasi keldi.
 Iloj bo'lsa borar edim yoniga,
 O'zi kelmay o'tlar soldi jonimga.[9]

In this song, it is not difficult to understand that the grass that was killed by beloved is called “fire of love”. After all, the “fire of love” in folk songs is one of the traditional logos that most often come across.

Yordan kelmadi darak,
 Ishq o'tiga solgan falak
 O'ttizida yor tutib,
 Yorga to'ymagan yurak[10]

Or:

Yoningdan ketolmayman,
 Ishq o'tini solgandek.

Xayolim ketar har yon ,
Tariqlar sochilgandek [11]

In both of the songs presented, beloved embodies the motivation of negation, from the passionate love grass. They come to parting because of love, heartache for not seeing beloved, longing for his mistress's path, dreams of him saying oh-u screams of disheveled lover are being interpreted. In a word, if a burn in a natural flame brings physical pain and suffering to a person, then the fire of love causes a person to suffer from it, which is also painful. He suffers not due to the body, but the spirit, love and even discredit man it's not for nothing that he makes him mad, mad. This is evidenced by the image of Majnun in our national literature.

Yuragimni kuydirdi,
Ishq o'tida o'ldirdi,
Yorim juda nozikdir,
Meni jondan to'ydirdi[12]

In the song presented, love is interpreted as a heart-burning, soul-nourishing and lethal powerful force. So it's not that there is no mystical content on the basis of this song. In the song presented, love is interpreted as a heart-burning, soul-nourishing and lethal powerful force. So it's not that there is no mystical content on the basis of this song. So, in mysticism, love is interpreted as a means of reaching God. The spirit of the one who achieves it leaves the material world, the second one goes to the other-to the divine world, and man achieves true love, the love of Allah. In it, love performed the role of the instrument .

Etiging o'kchasi o'n ikki parda,
Men qaydan duch bo'ldim oshiqlik darda.
Ikkimiz ham ishq o'tida yonamiz,
Bermasmikan shu bolaga onamiz.[13]

In folk songs, sometimes the love, sometimes the lover's love, sometimes the lover's love is reflected in the riddle. In particular, in the above quartet, it is stated that the girl, who is in love with the lover, is striving for her boyfriend, dreams in this way. Often parents forcibly transfer their daughter. They do not allow her to be loved and married. As a result, the family foundation, built without love, in most cases quickly cracked. The couple can quickly break up, causing misunderstanding, disinterestedness to each other, warmth in the middle, lack of love awakening. In this song, created on the basis of this life-long truth, it is said that the girl is experiencing the pain of love. He very much wants his parents, especially Hamish, to understand himself, to feel his soul and to marry his beloved, his mother, who has become close to him.

Sen tirik dersan meni,
Xuddi tirik o'lgandirman .
Tirik ayrilgan yorimning
O'tida kuygandirman.[14]

It is a bad situation for people who love each other, who are fond of something, to divorce from each other alive because of life reasons, to face parting and separation. In the song above there is a hint of exactly the same life reality.

Sochini yuvganlar orqaga tashlar,
Oshig'in ko'rganlar kunda bir yashar ,
Orada dushmanlar o'tday tutashar,
Dushmanni kuydirib kunda kel,yorim.[15]

The symbol of the hair in poetry usually refers to the symbol of the mystery of God. The concept of “washing hair” in the song is always a sign of the fact that lovers have their own secret. Because, to wash the hair, it is spread out. So the state of hair washing in the song is equal to the state of spreading the glaze. If the enemy finds out the secret of the lovers, then, of course, he will try to put a between them. Therefore, the secret will belong only to two people (lover). And the third (enemy) is over.

The verse in the song "Come on the day of burning the enemy, beloved" recalls our habit of going to slavery (making a game of slavery), which was passed before the wedding in connection with our past household life. The essence of this custom is reflected in the great epic of the Uzbek people - “Alpomish” poem: "since the Uzbeks have their own picture, they have expressed their own destiny.

It turns out that the groom on the day of the wedding goes. If I do not marry on the day of shul that I have not given the goods, it turns out that the man who is ashamed will remain dry from the wife, as long as his daughter will be sick. Their rust – picture is so that the symbol of immersion in folk songs much. Through it, the sadness of the soul is expressed:

Yurakka cho'g' –olov tashladingiz ,
Cho'g' olov-itdan olov, alla.
Tutunlari yo'qdir ,uxla.
Yuraklar sadporadir ,alla,
Butun joyi yo'qdir uning alla[16]

Drowning in the heart-fire is a mental pain that awakens in the heart due to the occurrence of death, separation. Death puts the entered apartment in agony, as it burns the place where it fell. In the song it is emphasized in its own way that the drowning fire that fell on the heart is a dog fire, that is, the fire of death. It is noteworthy that the combination of “dog Fire” has preserved in itself an ancient concept, which consists in the view that the dog is an intermediary of death, as it is highly stressed. The image of the choir is also in its meaning in folk songs, that is, in the meaning of the piece from the fire. For example:

Olaqarg'a o'g'zing to'q ,
O'choq to'la pista cho'g'.
Kelayotgan kelinchak,

Yoring bormi, yoring yo'q?[17]

Firewood is also one of the analogues of fire. Often it is regarded as one of the sources of the flame.

Qoshing qora to'tiday,
Saksovulning o'tiday.
Ikkalamiz o'ynaylik,
Dalada o'sgan qo'ziday.[18]

The Saksovul fire is kept long, and the heat is slightly higher. This very real character, characteristic of him, was the basis for comparing him in folk songs to the degree of the power of love grass.

O'tin yorib o'tirsam,
Sarjin boshimga tushdi.
Mozorboshidan o'tsam,
Dadam yodimga tushdi.

In Real reality it is known that chopping wood is not a light work. Because, when burning wood, it can fly and injure the head. Therefore, special care is required in chopping wood. In this song, the fact that (in the day) falls on the head and damages the head has a symbolic essence. Through this, the idea of the fact that the father dies in the family, and the duties assigned to him by him fall on the head of the eldest son is expressed artistically.

Well, in folk songs there are a lot of such images as fire, grass-related Ash, Ash, wood, three. Through them, mainly, love has four, punishment is expressed artistically.

In place of the conclusion, it should be said that in folk poetry it is possible to observe that the creation of an artistic image from the fire has become a tradition. In poetry, fire is used in many figurative meanings. The symbol of fire is associated not only with the family household, but also with the folklore of calendar or seasonal ceremonies. Trust in the cult of fire has been spread among our people for some time in the form of a wide and certain holistic system. Folk songs are distinguished by their beautiful form and content, beautiful and content, richness and high artistry of beautiful, resonant and impressiveness. In songs, people's life is manifested in all its facets, people's mood is manifested in all its manifestations. Despite the fact that folk thinking, worldview, customs in songs were formed even in the most ancient times, the belief views that have been preserved so far are often manifested through symbolic images. In particular, one of such symbolic images is associated with the e'tigodic concepts of the cult of fire.

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