

DIALOGICAL INTERPRETATION IN MODERN UZBEK POETRY

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ABSTRACT

The article analyses the artistic exploration of the relationship between the world and man in contemporary Uzbek poetry, creative skills in the use of forms of communication, human-nature-society dialogue and the factors that create it, the harmony of image and expression.

KEYWORDS: *Dialogue, Monologue, Image, Expression, Artistry, Image, Form And Content.*

INTRODUCTION

Modern science, like all modern fields, has set clear objectives for literature. After all, one of the main aims of literature is to study the ancient heritage of our people, national values according to universal criteria, and to show their place and significance in the development of world civilisation. In this sense, as can be seen today in all kinds and genres of literature, poetry has undergone a change and renewal of form and content. This manifests itself above all in the reflection on man and his fate, and in the artistic elaboration of such problems specific forms and modes of expression emerge.

A number of monographic studies on various aspects of Uzbek poetry in the post-independence period, including artistic psychology, image and rhythm relations, poetic comprehension of life, artistic features, creative personality and lyrical hero, international poetic thinking, methodological studies, contemporary poetry, etc., have been written in our literature.

Main part. In Uzbek literature, no major research work has been done on dialogue and its interpretation in poetry. The article published by literary scholar, professor B. Sarimsakov on the forms of ghazals-dialogue in the lyrics of A. Navoi provides a scientific analysis of the nature of the genre and the factors of dialogue. [1, p.12-17]. But the application of dialogues in modern poetry and the elucidation of its scientific and theoretical foundations is one of the important tasks facing our literary criticism today. After all, dialogue is the most important factor in the theory and psychology of artistic creation. In this sense, a work of art, regardless of its type and genre, mainly reflects the artist's dialogue with the universe and man. Because, whether the literary text is poetic, prose or dramatic, the author's "me" is paramount. Poetic text is monologue in nature, dramatic text is mainly dialogic in nature, and prose text is both dialogic and monologic in nature. While the protagonist of a poetic work is the poet himself, and his attitude to the events, persons or things, situations or processes in the work is embedded in the text of the poem, in dramatic and prose texts the protagonists of the work and related situations are given through remarks [9, 38]. The original poetic work emerges as a product of dialogic thinking. In

it, the poet expresses his heart's experiences in the form of dialogue (internal and external) in one form or another.

RESULTS AND DISCUSSIONS

The use of dialogues in a work of art requires a unique approach to task and purpose. The method, which manifests itself in different ways in this regard, differs in a certain sense in the lyrics. In this sense, dialogue as a form of artistic speech is, firstly, the main aesthetic tool that determines the way of poetic perception, secondly, the system that unites the levels of social communication, and thirdly, the semiotic center that coordinates expression and image. Consequently, "poetry is an image of emotion. It must have emotion, symbol, image, art; the poem must reflect the subject of the poet, his individual style, his "I", his own voice [2, p.86]. Here, several aspects are noteworthy: first, the demand of the poet's subject in the poem implies the predominance of a spiritual attitude in it, and second, the definition of the creative concept is associated with originality and artistic skill in image creation. The general essence of this complex connection makes analysis and description an important condition, and thirdly, the individual style renews the existing connection between the author and the protagonist, in which the image and expression pass to each other:

Maglubning onasi... qanchalar mayus!

(The mother of defeat... how sad)

Yomgirday jontortar, toshday jim, kabir.

(It is as heavy as rain, as silent as a rock, a grave.)

– Ona, menga keladi yana bir imkon?

(Mom, another chance comes to me)

– Bolam, shu turishing qahramonlkdir

My child, this stand is heroic [3, p.117].

The author used the form of dialogue in order to renew the existing belief in our people: The lively dialogue in lines such as «– Ona, menga keladi yana bir imkon? (Mom, another chance comes to me) – Bolam, shu turishing qahramonlkdir! (My child, this stand is heroic)» embodies battle scenes in the reader's imagination, but presents a unique mood in the scene in the poem. Based on the axiom that "life consists of contradictions", the poet contrasts the lyrical protagonist with "crude reality". The mother mourns the loss of her child, saying: "Yomgirday jontortar, toshday jim, kabir". The lines "Yana bir imkon" (Another chance) indicate the duration of the struggle. Bright lines such as "Samovotda yulduzlar tugal" ("The stars are in the sky"), "Oy vazmin suzadi tunni oralab" The ("Moon swims calmly through the night") and "Hayot g'oliblarni bopti saralab" ("Life has selected the winners") add to the complexity of the idea. Also, the aesthetic burden of detail - "Ona, yetolmadim jonab ketdi yol" ("Mother, I could not reach the road") - in fact justifies the fact that the address of happiness is far, difficult and difficult.

In poetry, dialogue, on the one hand, manifests itself in the form of a system that determines the creative purpose, on the other hand, the poet serves as a means of shaping the ways of artistic communication. These two speeches cannot be imagined without separating them from each

other. Consequently, lyricism relies on the requirements of image psyche. The combination of analysis and perception in the imagination serves to reveal the essence of the matter.

O‘qituvchi eding, men-chi, talaba,
(You were a teacher, I was a student)
bir kun so‘rab qolding darsda nogahon:
(Suddenly in class you asked)
«Kimga qanday shakl yoqadi? – deya –
(Who likes what shape?) – you said
Men aytib beraman, u qanday inson»
(I'll tell you what kind of man he is) [4, p.17].

Nasrullo creates a subtle philosophical observation from simple details in this poem, which is based on an event called “Chalkash chiziqlar” (“Confusing Lines”). In it, the conclusion that the logic of the text leads is firm: understanding and expressing love is an impossible event! The emotional weight of the lover “umriga tutash” (“holding on to life”) does not fit into any dimension, does not fit into any description, the lyrical protagonist seeks to animate his feelings in lines. In the poet's description “To‘xtab qolgan eng so‘nggi lahza” (“The Last Moment of Stopping”), communication creates the condition to move from tongue to eye. Because, "in fiction," inner speech "is widely used in order to reveal the psyche of the character, to describe the processes of thought and observation in his mind." [5, p.250-251]. In the perception of a poetic work, the concept creates a material appearance, which is important because it depends on the relationship between analysis and interpretation. After all, the poetic worldview interconnects the edges of the dialogic mind.

It is well known that inner conflict determines the nature of character, which in turn makes spiritual-moral virtues and vices an inevitable phenomenon of the law of artistic coherence. In fact, consistency and integrity are complementary concepts, the foundation of which is determined by internal contradictions. The interdependence of life and creative processes is connected with the continuity of socio-philosophical and spiritual values.

– Taqdir, meni nega inson yaratding,
(Fate, why did you make me human)
Ko‘ksimda shodligi gamdan yuz nishon.
(A face of sorrow and joy on my chest)
– Men senga qalb ila shuur bahsh etdim,
(I have given you consciousness with all my heart)
Bilgin deb hirs nima, nimadir hayvon.
(Know what lust is, what an animal is)
– Taqdir, nega meni mehmon yaratding,

(Fate, why did you make me human)

Yarq etgan chaqindek ketgum begumon.

(I can't go like a flash of lightning)

– Men senga o'Ichovli umr baxsh etdim,

(I have given you a measure of life)

Bilgin deb ishq nima, nimadir inson...

(Know what love is, something human) [6, p.151]

In these lines, written by Jamal Kamal, man enters into a debate with destiny. Mankind's destiny has been complicated from time immemorial. Joy and sorrow go hand in hand. "Heart and Consciousness" are the highest blessings bestowed on a servant by Allah Almighty! The sharper the questions asked, the heavier and heavier the answers. Concepts that take on opposite meanings actually define the meaning of life. In the poem, the lyrical protagonist, thinking about the contradictions of life, asks, "Nega meni mehmon yaratding" ("Why did you make me a guest?"). "Measured life" is "understanding love". The author manages to masterfully incorporate the rhetorical approach to the dialogue.

In the practice of creativity, dialogue combines tone, perception and communication, while being a concise expression of observation and a guarantee of brightness in the image. It strangely combines the liveliness and positive assessment of a popular style of speech. The tool, which provides detail, landscape and situational clarity, enhances the artistic and aesthetic value of the imagination. The form of communication combines the interests of the author-text-reader, directing the poetic goal to the methodological function. It also gathers analysis and interpretation to a specific point, describes the process of information transmission and emotional perception, and determines the ideological-logical development of meaning:

Qancha ishonch, umid baxsh etar,

(How much confidence, how much hope)

Ham Vatanga, ham menga bu dil,

(It is a language for both the Motherland and me)

Qoya kabi yonimdan chiqib,

(Leaving me like a rock)

Suyan, – deydi, – kiftinga dadil

(Lean on my shoulders -said bravely) [7, p.44].

The poem "O'g'lum sira bo'lmaydi urush" ("Son, there will never be a war"), which is based on a third-person appeal, has a special place in Zulfiya's work. Created in the form of an artistic manifesto of the Second World War, the majestic work is in fact more of a debate than a rhetorical one: The tragedy of the impressions that tore away "the great joy of the father's name in many homes" still has its consequences! At the heart of the poet's emphasis on "my son, there will be no war" are feelings of longing, hope, anger and hatred. In him, a sense of confidence in the human will opens a wide way to examine the emotions.

In lyric poetry, dialogue serves to combine image, expression, and analysis, in which the subjective relationship creates an objective interpretation. In a poetic observation wrapped in a shell of semantic ambiguity, philosophy and logic achieve a creative alternative, for example, illusion and meditation define the scale of artistic discourse. High emotional pressure is associated with the process of materialization of consciousness. "Poetry, in the eyes of the scientist (M.M.Bakhtin - emphasis ours S.M), on the one hand, represents a dialogic consciousness, because in it every word is directed to the heroic attitude of the author's worldview, on the other hand, takes the form of a monologue. After all, the literary interpretation reflects the poet's ideological integrity and original artistic speech. [8, p.75]. In this case, the lyrical subject integrates the author, action and situation. The ratio of observation and emotion serves to describe the ambiguity of mental experience:

Ey arablar! Tasanno sizga,

(O Arabs! Laudation to you)

Hikmatingiz keldi menga ko'l.

(Your wisdom has come to me)

Debsiz, «Eng cho'ng, uzok masofa

(You said: "The longest, longest distance)

Dil bilan dil aro yotgan yol»

(The road between the heart and the heart ») [7, p.75].

The "Dil bilan dil aro yotgan yol" ("path between the heart and the tongue") - the distance to the heart - defines the course of expression. In a targeted approach, the author sings of wonder and beauty. The extent of the pain is severe and aggravated! It directly and indirectly affects the reader's perception. The bound bond thickens the analysis. Indeed, the concepts that knowledge and understanding complement each other, and practice in this way serves as a basis for happiness. However, reaching the "Eng cho'ng, uzoq masofa" ("longest, longest distance") requires willpower and hard work. The poet points out that goodness and depravity coexist in the new metaphor of "Katruga barg ham kosa ham joy" ("both a leaf and a cup in a drop.") «Bir bulbulning ko'z yoshi qadar» "Up to the tears of a nightingale" transparent dew is able to wash away the dust in the heart! The artist uses the alliteration of "parting, love, rain and lightning" sounds to create the allure of the image by softening the tension of meaning. Linguistic units, in particular, the burden imposed on the word, while creating a change of expression, the symbols of "wine, drop, glass" in the philosophical-artistic generalization "make the heart swell."

"Our emotions always send us somewhere, to something, to someone. What drives us to action is emotions. It is the driver of both the big "I" and the big "YOU". Our personality constitutes the essence, our inner and outer worlds. Organizes. Leads to relaxation or misguidance. And in this love and hate, anger and joy, anger and ignorance are always side by side and always connected to each other. They always deny the great knowledge and are always in close collaboration with it, in a compromise mode. They cannot be explained by just one of them" [9, p.96] - writes I.Gafurov.

Poetry is actually based on the experience of music, logic and philosophy. Color and tone always seek to interpret the sense of perception. The spiritual experience, which moves from imagination to consciousness, from observation to emotion, enters the reader's consciousness with a natural sequence:

– Kimlar bu sof dala gullari,

(Who are these pure field flowers)

So‘z dagalday, ko‘z berar savol

(As word is rude, eyes give question) [7, p.65].

The sharpness of the question in the passage reinforces the attitude *ottenka*. The poem "Ukpar jig‘ali" is formed from the beginning to the end on the basis of rhetorical discussion: Tokilarmi toshlardan tomchi, Yo kozda oynar baliklar. Sayrarmi boz Kulash egachi, Yo shoirida sher etilar? The ten-point text is dedicated to the description of seven Kazakh beauties dressed in national costumes. The poet draws the image of young Kazakhstan with the help of biographical strokes (*kulash egachi*, the master singer *Avezov*). The glory of the homeland is introduced to the world by great personalities, but there is another powerful tool, the current strength of which is welded to the national values of each nation. The author summarizes the edges of the brightness of the image, as if girls who strictly adhere to mental traditions are singing oriental qualities... The poetic scene seen from the creative point of view is warm, the delicate expression evokes pleasure in the heart of the reader. The poet does not seek to reveal the cause and effect of the detail, but rather to show the process in action. Descriptive condensation and a tense psyche provide a collection of literary interpretations. The descriptions of "Sof dala gullari" ("pure field flowers") and "Ok boyinli yeti okkushday" ("seven swans with white necks") serve to reveal the essence of romantic feelings.

In lyric poetry, artistic communication combines the levels of appeal (monologue) and attitude (dialogue). The process of two-way communication is also reflected in the one-way communication. That is, the rhetorical tone guarantees an overlay of affirmation-affirmation or affirmation-negation. In poetry indexing, observation and evaluation alternate. More precisely, the information-reception link forms the dialog of consciousness. The Russian critic Yu. Lotman introduced the term *lyrical indexing to science*. According to the scientist, words and images are applied to the index of the internal system of language by the literary critic in the form of artistic speech [10, p.264-271]. The creative communication that is formed between the subject and the lyrical 'I' distinguishes style and function. In fact, in each poet's narrative technique, the concept shifts to the subject of creative-private research. The materialization of the imagination as the basis of the text is its main quality. With the introduction of communication between the addressee and the addressee's worldview, the poetic structure of the text acquires its own characteristics:

Eldoshing:

«Bu yoniq sham qaydan o‘zi»

deb qilsa so‘roq.

(It's a question of where the burning candle came from)

De:

Yaqin qardoshning bir ona qizi,

(A mother daughter of a close relative)

Vafoli qo‘noq

(Loyal konok) [11, p.161-162].

The poem "Konok" is dedicated to the famous Bulgarian poet Kaysin Guliyev. The work, written in a descriptive spirit, begins with a description of a mountain and an eagle's flight: « Togliklar ulkasin burgut siyokli sahiy, oktami » the child's life is complex and full of contradictions. The artist, who was deported from his homeland, lived in Kyrgyzstan from 1944 to 1957. Shukrullo, A. Aripov and Zulfiya, who have a strong place in the culture of the Turkic peoples, translate their poems into Bulgarian. In the text, the author draws elegant scenes from each other, likening the fiery creature, who lived in the conditions of «quyini yuksakka zanjirday ulab, yol ketgan uzok» ("connecting the bottom like a high chain, a long way"), to the poet's "Yoniq sham" ("burning candle"). The son of the Caucasus, who dreamed of freedom, liberty and a prosperous life, highly valued Uzbek nation and worked hard to establish friendly ties between the peoples. The lyrical protagonist, who said, "Bir parvoz istayman shu tob" ("I want a flight, at the moment,") felt the need for spiritual uplift. The depiction of the spiritual experience of a great person is logically demonstrated by means of comparison with nature. In the process of communication, the author's respect, trust in words and creativity is evident. Strong passion adds a wonderful glow to the poem.

CONCLUSION

In lyric poetry, the process of communication leads to a reciprocal balance of expression and narration. It combines the laws of artistic expression and the criteria of life. After all, it is precisely the two pillars that make up a literary composition - style and semantic density - that also emerge from related speech. One gets the impression that dialogues in poetry increase the possibility of subtle observation and vivid observation in interaction, and that a concise form is formed. This condition, firstly, ensures the depth of the mental experience and, secondly, lays the foundation for the harmony of image and expression.

In general, the use of dialogue in poetry is based on the convergence of creative intent and thought. The poet provides a gathering of the imagination through the use of a form of speech, deepens the analysis of the human psyche and shapes the process of imitation. The predominance of situational drama requires a mixture of monologue and dialogue in poetry. Furthermore, its constant exchange of images and expressions turns speech synthesis into an auxiliary aesthetic tool.

In the observed poems, in the creative philosophical-intellectual interpretation, dialogue appears as a convenient and concise means of illuminating the spiritual landscapes. In most of his writings, poets direct artistic communication to universal values. In combining human symptom and societal demand, the author elevates nature to the level of a medium. Debate does not mean that the creative person has passed from the status of a person to the work of society. In them, the dialogue changes into a situation and a factor determining the situation. In this case, the form of communication becomes an inviolable tool that provides the conceptual basis. The continuous

movement of emotion and the tension of the state of mind come together in the center of the mind and act as a link between imagination and detail.

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