

**IN MODERN UZBEK POETRY POETIC INTERPRETATION IMAGES
WATER AND FIRE**

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In modern Uzbek poetry, people who work with water: waterman, fisherman, diver; aquatic animals: fish, snakes, beavers, ducks, geese, swans; waterrelated trees and flowers, plants: willow, lily, seaweed; water containers: jugs, bowls, bowls, buckets, teapots; water transport: poetic images of ships, boats, sails, sails, etc., of course, in some respects are associated with the ideas of love, family, intimate experiences, children and a prosperous life. This is an artistic law that has arisen in our national poetry due to a specific tradition that has emerged from folk songs.

The images of a diver, a fisherman, a sailor working with water are interpreted in poetry in a specific artistic task. In fact, a diver is a person who walks on the bottom of the water with a special device. Divers are tasked with exploring the underwater life or extracting treasures from its depths. It is especially required to be a skilled diver to bring pearls from the seabed. That is why in poetry sometimes skilled poets who are able to pick up the word beautifully and create beautiful poems are directly likened to divers. A similar analogy is found in one of

Sadriddin Salim Bukhari's poems:

Take it out of the sea

torturing you.

Peace be upon you

Poets end the epic.

O.Hojieva «Happiness» using the images of fire and sparks typical of fire in his poem, he managed to create a poetically attractive image:

I was burning and longing, O happiness,

Sometimes I found in the poem your spark ing.

Happiness is different in everyone's eyes: someone feels it with the acquisition of wealth, someone with hobbies, occupations, someone with the health of his four limbs, someone else with the love of family and friends. However, it is clear that happiness is a feeling of satisfaction and gratitude for something that everyone aspires to. Achieving it seems to be the result of effort and hard work. While the lyrical protagonist expresses his zeal for happiness through a combination of "burning search", he understands it not as a whole, but as a spark of happiness that he felt in part through his favorite activity - creation. If a spark has appeared, it means that there is a possibility of igniting it. The author expresses his feelings of love, affection, pain, and suffering on paper - he says that he can increase this happiness by creating, that through his poems he can be needed by others and enter hearts, share joy with someone, clear someone's sorrow. In the poem "My Homeland", Muhammad Yusuf mentions the name of Muqanna, who jumped into the flames.

Legend has it that Muqanna set himself and his loved ones on fire to avoid surrendering to the enemy. Because he believed in Zoroastrianism, he considered himself to have been created from fire. Jaloliddin Mangurdi threw himself and his relatives into the Amu Darya to avoid surrender. Sometimes the heat and cold of life are given by the migration of ice and fire:

Laughing as we enter the ice fires,
Kyzylkum on one side,
Siberia on the other ...
Only hearts go full,
A whisper poured from the high heavens.

In the above verses, the art of tazod arises on the basis of the logical contradiction of the words ice and fire, hot desert Kyzylkum and cold region Siberia .

The candle is burning. Window open Elvizak.
Butterfly-room with pirils.
Set the table in the shadow of the night,
We drank a wave of light royal.

Hell is an image of a fiery, burning place. Through him, oral and written literature often embodies a place of endless suffering and torture. It says that sinners who have left the light world will be cleansed in the fire of hell. In the following verses, the poet Ulugbek Hamdam creates an impressive poetic expression by contrasting the images of fire (hell, burning) and water (crying):

Hate me, okay, I agree,
Don't throw stones at me every day.
And I cry and ask Him:
No slave will burn in hell

In the following verses, the image of hell is used in the sense of suffering, and the lyrical protagonist tries to show how much he has suffered in this world by saying, "Is heaven so hard for me?":

I saw hell in this world,
Is there a paradise in the world?
I was born and lost, I asked:
Is it possible to find the place again?

The same poet's poem "Flame of Love" expresses the meanings of burning, suffering, falling in love through the concepts of fire, burning, hell, burning. In this case, the poet, using both positive and negative meanings of fire, tried to describe the lyrical hero's suffering from love (burning, hell) as happiness and the celebration of love (burning):

I loved you, I burned, I burned,
your fires of happiness.
You threw me into hell,
Yuksalt, now your hair!
Celebrate with high fire,
Let the piece fall on my heart

The poet emphasizes through the art of tazad that the torment of the fire of love is more terrible and stronger than the torment of hell. The intensity of the sufferings caused by love is exaggerated in a way that is stronger than the sufferings of hell. In the lines of the poem "I am bad", suffering is expressed by "burning", and depression and despair are expressed by the verb "extinguishing"

.. Here I am again drinking to my heart's content

Why? Maybe I 'm burning up.

While burning in a fire causes physical pain and suffering, the fire of love causes a person to suffer even more. It is known that love can even drive a person insane, make him insane, through the image of Majnun in literature. In this regard, Osman Azim writes:

I'm crazy.I am writing a letter,
The fire of separation burns in the soul.
Although the world is busy with other ailments
He stretches over my shoulder and reads the letter.

In these verses, love is interpreted as a powerful force that burns the heart, nourishes and kills the soul, and drives the mind crazy. One of the traditional images associated with fire used in art is Qaqnus. This mythological image is also called a "phoenix". This image is widely used in art to express pain, sorrow, lamentation, devotion, endurance. In the poem "Qaqnus" by U.Hamdani, the image of a just, conscientious, humble, selfless person is interpreted on the example of this image:

The fire was burning lov-lov ,
Otash said, kissing her hand .
Unable to Fire Game
Alive, after all, they slaughtered!
The fire was burning to ashes that day,
Hand - fed lantern
After all, to live early
He needed a Qaqnus !

According to legend, Qaqnus will live for almost a thousand years, but he foresaw that the time of his death was approaching. As his death approached, he was overwhelmed and gathered a lot of firewood around him. He sits in the middle of the woods and sighs at the grass. As he moans, he trembles from time to time from the pain of death. Towards the end of his life, a strange thing happens: his moan begins to bleed from his beak, he takes a breath and then begins to flap his wings. Then fire flashes from its wings, and then its whole body begins to burn with fire, and the fire passes into the woods, and together they burn to ashes. Then the coals cool and turn to ash.

Inside the ashes, there is only one small coal left, and it is born as a small Qaqnus. Often through fire and its analogues love experiences, feelings of the heart, the well-being of the family life, the perfection of the child, the aspirations for life, the feeling of love for the Motherland. Fire can even represent beauty:

fire is called a girl,
I stared into your eyes in amazement.
But every time you look for how much,
I didn't find a target in the fire.

Andijani poets are described as "fire" . By this the author means that they have fire in their hearts, their poems are impressive and warm their hearts:

There are many fiery poets of Andijan,
He has a lot to say about his heart.

So, in modern Uzbek poetry, fire and its analogues such as ash, coal, smoke, fire widely depicted. Based on them, various symbolic meanings have been interpreted. Often, the tortures and sorrows of falling in love with a friend and the world are artistically expressed. Conclusions on the second chapter:

In short, in the works of modern poets skillfully used the symbols of water and fire, their symbolic image, the radiance of meaning in the description of human emotions, moods and situations, the description of the person, the image of things.

1. In modern poetry, water, fire and their analogues have many artistic and aesthetic functions, and the meanings are very rich. Through them, often the intimate moods of the lyrical protagonist are artistically expressed.

2. In the existing lyrical works, much emphasis is placed on water, fire and their determinants. In them the images of water and fire are widely interpreted in various poetic senses.

At the same time, it becomes clear that the traditional views on them have been preserved in the traditional way, and sometimes poetic renewals have taken place.

3. It is possible to find out that the belief of our people in water is ancient and traditional by comparing and studying the types of real and symbolic images associated with water and fire, the expression of meaning and content on the basis of folklore knowledge. 4. Images related to water and fire in modern poetry (reservoirs, structures, animals, plants, vehicles, vessels, natural phenomena related to water and fire, their determinants, the image of folk expressions, each of which has a specific artistic-aesthetic and methodological-semantic function. will do.

5. By using the details of water and fire in the poems, complex mental states and situations are explained in a simple but distinctive artistic way.

6. Through the depiction of water and fire, it is possible to promote the ecological values associated with them, to develop a sense of ecological attitude, to expand ecological knowledge and culture among young people.

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