

Renewal Principles And Artical Interpretation In Uzbek Literature

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Abstract – During the independence years, various works of Uzbek literature have appeared, it is about the poetessic features that formed the basis of modern literature where the guiding principles of world literature at their core exist. One of the leading representatives of Uzbek literature in recent years, Gozal Begim, commented on the unique poetessic interpretations in her work.

Keywords – *Lyrical Hero, Experience, Artistic Expression, Modern Poetry, Interpretation, Creative Skills, Creative Collaboration.*

During the independence years, as in many areas brought many poetessic interpretations to the world of Uzbek literature and art. Development of Uzbek literature it should also be noted that world literature is evolving in close connection with tradition and innovation. There are many unknown aspects of fiction, many young artists of the word, artists who see creativity as destiny.

Literary critic Kazakboy Yuldashev noted: "The relationship between time and literature is a complex one. Because if the main sign of the times is its constant movement, its change, the main feature of the original literature it is its desire to live longer than the time it created, to be more stable" [1, 15-p]. At the bottom of these ideas is the fact that there is a synchronized truth for the period. Therefore updated fiction, free of ideology and began to interpret the sufferings of the human heart, which marked the beginning of the leading principles incorporation of world literature.

Let's take a look at the views of the literary scholar Ozod Sharafiddinov, who emphasized the literature uniqueness of the independence period: "First of all, I must say that independence literature is not a chronological concept. Simply, when we say independence literature, we should not mean only works created after 1991. The independence literature begins with the works of Cholpon, Fitrat and it has continued to take shape over the last decade. Certainly, it will continue to improve in the coming decades" [3, 191-p]. As rightly pointed out, independence literature, including the early XX century. "First of all, it should be noted that there are free circumstances for creativity. A free approach to the creation of human character to reflect life is an important feature of the new literature. And when it comes to the literature updating process, of course it is necessary to consider the peculiarities of this field of art. For example: If you water the flowers in the garden today, they will bloom the next morning, its greenness thickens, its body pulls energetically, buds, so it is suddenly renewed. The renewal process in the literature is gradual" [3, 192-p]. Another important aspect of the independence literature is that by this time, Uzbek literature had undergone a comparative analysis with all the world literature traditions. The new principles and trends effect has been significant. One of the currents in the research of our literature today is modernism. It is no coincidence that modernism has a place in Uzbek art, as well as the emergence principles of each literary movement. The term "modernism" has its own peculiarities. "Modernism" (French: moderne-modern) is a variety of

non-realist trends used in the art and literature of the XX century, which is characterized by the fact that it combines the common features of currents.

Modernist writers abandon the traditional style and artistic forms in their work and begin to look for a new modern style, the originality of the need for forms, creative, new principles, poetessic interpretations, which began to adorn the uniformity. In the history of modern world literature and art there are so many nonrealistic currents and groups such as avant-garde, impressionism, freudianism, constructivism, futurism, existentialism, abstractionism, acmeism, imagism, "absurd theater", "new novel", "genetic art", "ponart", "the stream of consciousness", all of which fall within the modernism realm. Each of the modernist currents and groups has its own characteristics, and at the same time, they all have one thing in common: the adherence to the unrealistic method principles in describing life. Literary critic Tokhta Boboyev noted that "modernism is a very controversial, very complex literary direction" [4, 545-p].

It should be noted that in the last quarter of the XX century, Uzbek literature development has significantly influenced the creative influence of writers who have created rare masterpieces of world literature. The existing literature is a sign that it has been "bored" of uniformity over the years. Therefore, rely on the creative traditions of writers such as Gabriel Garcia Marquez, James Joyce, Y. Kawabasa, F. Kafka, H. Cortasar, T. Wolfe, A. Camus, L. Borges, K. Fuektas, and there are also cases of "feeding" on it. The young writers, who carry out bold research in the artistic creation process, are firmly rooted in the national literary traditions and are mastering the leading principles of world literature. This shows that Uzbek literature is nourished not only in its "shell", but also in the world literature traditions.

Ozod Sharafiddinov, an Uzbek literary scholar, explains the modern literary movement origins as follows: "At the end of the XIX century and the beginning of XX century, the social life development pace in the world accelerated at an unprecedented rate. It has given rise to many new ideas and new views. They also began to demand a new approach to man in the literature. In other words, the long-established method of realism in the literature seemed to be somewhat outdated and narrow in its ability to express new content. And some artists have begun to look for new ways to reflect life in accordance with the time requirements. In this way, various modernist currents began to emerge around the world. Of course, there were some effective ones. And there were those who did it as an experiment, but in practice they didn't have much success" [5, 239-p].

Fiction can awaken the human spirit and free it from the oppression, cruelty, ignorance and apathy habit. However, it does not seem appropriate to apply sacred requirements to every work, such as "the pain of the nation", "the interests of the motherland", and "the struggle for good". It must be acknowledged that it is a writer creation to express his or her pain and desires in a way that does not repeat and affect others in a way that does not repeat and affect others.

Gozal Begim, the poems owner of the same content, the creator who can define the independence poetry features, is one of our poetess who is working effectively today. Speaking of Gozal Begim work we can say "The poetess is the one who carries a candle in the wind" [6, 128-p]. It's not just a pun. This inscription on the real poetess forehead can also be considered as an eternal judgment of destiny. In fact, every word is hidden in the heart of the artist throughout her life and creative activity, she writes about her own views, her own anxieties, which she does not like to show off to anyone, which have become a personal secret. The real pain of the lyrical protagonist becomes the reader pain. She uses a variety of themes and forms to express herself. But it is also more about "private" topics. In modern poetry, the following lines seem to be the root for the poems of Gozal Begim's researches, which are polished in different senses:

Men she'r o'qiyapman (I am reading poetry)
ko'zlarimga osilgan munglar (tears in my eyes)
daryo-daryo so'zlar qarshimda (river of words in front of me)
qum kechadi alp orzularim (the sand will pass my hero dreams)
tun otyapti qorachig'imda (it's getting dark)
Men she'r o'qiyapman (I am reading poetry)
yuragingiz ichida turib (standing in your heart)
to'kilyapman to'rt tomonimga (I spill all over)
ovozimda chayqalib borar (my voice is swaying)
binafsha rang kunlar qismati (the fate of purple days) [7, 24-p].

Everything seems to be clear, the poetess's heart is in the lines. In fact, it is worse then worthless. The river of words, the hero dreams, the night in the dark, the purple days - these are not the only images of pain, new and bubbly meaning that flowed from the poetess's heart. Each of these is a human tragedy that, in its deepest sense, becomes a symbol. In order to understand the poetess secrets planted in the tongue depths, the symbols, metaphors are a key. Outwardly, every expression seems familiar to us. But it is also a sign that they are gaining new and deeply hidden meanings that have never been seen or encountered before.

The words in all of Gozal Begim's poems do not belong to the world without the reader's consciousness. Although the words we use in our daily conversations, it is also important to keep in mind the specifics of the metaphorical interpretations. The perfection of the poetess's poetry is also explained by the fact that it shakes the reader heart. As noted by Russian literary scholars: "Metaphor - a figurative use of a word to describe a person, object or phenomenon based on similarity" [6, 302-p]. The analogies at the heart of the metaphorical interpretation reveal the different experiences of the lyrical protagonist. It has a magical power to express the poetess's ideas and feelings. It is a symbol of beauty that evokes deep, rich, emotional music.

The words power can be seen in such a literary text. When words are weeping, when words are laughing, when words are breaking, when words are silent and anxious, the verses meanings flow into our hearts and resonate with them. From that moment on, the words leave a carefree life.

The words in Gozal Begim poems are like fire; the strings burn like coals. For this reason, the poems of the poetess cannot be read in words or indifferently. It shakes the human heart, encourages the world and man to understand and think. The words role in Gozal Begim poems in the expression of meaning is incomparable. As the poetess constantly seeks to say something new in a new form, she infuses each of us with new and deeper meanings and feelings. In terms of form, the short lines are aimed at drawing the meaning of acute situations, the color of complex conflicting moods and emotions, the landscape. We feel that this is due to the fact that Gozal Begim understands and strives to understand and explain the complex reality of human life, the life relationships, and acquires beauty at the heart of such feelings as man, life, living:

Ey suydirguvchi (O diluent)
gul bargini yuragimdan olib o'tgan (took a flower petal from my heart)
tuyg'ularimning billur shaklini (the crystal form of my feelings)
ovoz xiyobonida erkalguvchi (petting in the sound alley)
saksovl iforida raqsga tushgan (danced to the saxaul odore)
sabo sandig'idan ozod bo'lgancha (until it is free from the box of breeze)
qushlar qiroatin ko'kka yo'llagan (the birds chirped)
nigoh kengligiga yo'l olgan ey so'z (oh word going to the width of view)
tiz cho'kkan tovushlar sening qarshingda (kneeling sounds in front of you)
va yurak haqidagi ertaklar (and tales about the heart) [7, 23-p].

In these lines, the poetess was able to draw a certain psychological state of a person with the words power. If we consider the thought flower and poetry as its basis, it is emotions tree, a garden of experiences, which awakens the senses in a person's emotions and represents the heart order. He joins the lyrical protagonist and begins to suffer. It is the tree seed, formed from the fire and light of experience, from the water and the soil. The poetess picks it up one by one. This is the seed that will take root in our hearts and bear fruit. There will also be a haven for angel birds. Nestlings will fly. It gives wings to the wings of iron, and the trees begin to live in our hearts.

Indeed, when we analyze the poems of the poetess Gozal Begim, we feel a sense of harmony with the feelings of the lyrical hero, because there is a need to understand the person. Getting acquainted with the poetess poems, talking and arguing with her, also shakes the reader heart. As the poetess opens the love book, burning you too will enter the emotions world, boiling, frying and burning in the emotions cauldron of the poetess's poetry. At this is the poetess's artistic skill, her ability to touch the reader heart. In the contemplation waves, involuntary bowing, pain and suffering in the heart depths can arise. Poetess never and in any case leaves the reader indifferent. That's the decent thing to do, and it should end there. From these original lines of poetry, we see the love tremors for life, the devotion revolts to love, the betrayal hatred of love.

Every person has been imitating nature for a lifetime. Learns from nature; striving to achieve the unique beauties of nature, to create such unique beauties. Nature is not only the physical basis of human life, but also the spiritual life mainstay. The interpretation of person and nature in Gozal Begim lyrics has such a philosophical meaning. The poetess sees the life eternity, the life goodness,

in the changing nature. Life, destiny, goodness, and philosophy come out of nature. Gozal Begim reads the life wisdom from the nature philosophy. In particular, when they see the human life meaning in nature, they acquire a specific meaning for human life:

Kirgim kelaverar (I want to enter)
ko'zlarining kengliklariga (to the width of your eyes)
o' ziga o' xshamas bironta kecha (a night like no other)
yaproqlar chayqalgan qayiq misoli (as a boat with leaves swaying)
urilar umrimning choshgohlariga (hit the corners of my life)
ketar oyoqlarim o' zi bilgancha (as far as my feet go)
ketib boraverar bilib-bilmasdan (unknowingly going away)
sochlarim – qahrabo (my hair is amber)
ko' nglig iplariga osilib qolgan (hung on the ropes of the soul) [7, 20-p]

In her poems, she emphasizes that he feels life eternity and, on this basis, becomes an criterion for human existence, as well as an integral connection with nature. Poetess's poems summarize a series of emotions, such as wonder, amazement, hatred, passion, joy, sorrow, regret, patience, pain, desire, contentment, and pride. We see that person is forced to understand himself, to follow the dictates of his heart, to share his desires.

In particular, whether it is failure or success, the justice determination, or the existence disappearance due to death, we are deeply moved. Poetess poems become our best friends. One of the biggest factors in a poem's ability to be human is its figurative expression. Figurative speech is a cover for any passion, it burns like an eye in the ring. Along with adding beauty to the meaning expression, it also gives an artistic color to the experience. The passions of sweet joy, which lift our spirits to the heights, have a beautiful meaning in bright descriptions and comparisons, in bubble images. However, the deepest feelings of grief are more expressive, sharp when expressed in simple and straightforward, sincere words. The reader compares the desires in the heart to a leaf-throwing tree.

Guzal Begim's lyrics are contemporary poetry that evokes reflection. You can't just read her poems and enjoy them aesthetically. It is necessary to think deeply and analyze it, to try to understand the essence of the philosophical subject. In order to understand the heart, pain, and desires of a woman in her poems, one must be ready for it. As you read these poems written in a modern way, you will come to understand more deeply the power of literature. The poems poetess, at first glance, seem incomprehensible to person, and the rhyme and thoughts eloquence in them do not seem to captivate the reader, but if you pay attention to the essence and content, you will see the complete opposite.

Guzal Begim's poetry consists of heartaches images, dreams tragedies, mental anguish scenes, and is combined with the sorrows and joys of the lyrical hero.

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