

COLOUR – MEANS OF SYMBOL (CHARACTER) CREATION PHILOLOGY

Tajibaeva Dilfuza Erkinovna

Namangan State University, Associate Professor of Uzbek Literary Studies,

Doctor of Philosophy in Philology (PhD).

Email: sanjarbek.hoshimov92@gmail.com, Tel: 99-430-46-37

ABSTRACT:

This article concerns the world of poetry, the emergence of poem, the colorful world of nature, the poet's poetic embodiments which are only expressed through words.

It focuses on the symbolic and figurative nature of the poetic images created by the poet, on the fact that the colors present in nature are the source of inspiration, raw materials and visual means.

One of the talented representatives of today's Uzbek poetry, Usman Azim's poetry, is thought to use symbolic and figurative poetic images associated with different colors and as a means of creating color.

In the first poem, the poet draws his lover's distinctive qualities in black and white. In the next poem, the word "black" means darkness, sorrow, and pain. White is used as a symbol of purity, innocence and sincerity.

Keywords: poetic symbol; figurative means; symbolism; meaning; collocation; detail; expression; quartet; meanings.

INTRODUCTION:

The poet writes about the harmony of imagination, amazement, memories in the world he shaped, known only to himself. The richness of his imagination, the vivacity of his wonder, creates a compound of pure emotions. In the collection of emotions, the poet's invention of various poetic symbols, the colorful world of nature is reflected. The

existing colors that adorn the beauty of nature have always been a source of inspiration, raw materials and visual aids, arousing the admiration of the artists during all the ages. Therefore, the imagery in the works of art created by the painters is also evaluated in the depiction of colors. In the paints used by the painter, we can see his intention, his expression through the eyes. The poetic symbols created by the poet are expressed only in words. The poet's skill in the use of words acquires symbolism and metaphor. Because the poetic idea, invented by the poet, tries to compare his intention with something else that exists in nature, in detail, to convey his intention through that metaphorical symbol. Poets also move away from traditional symbolism, especially in the depiction of colors. And they find new symbolic meanings.

MAIN PART:

Aristotle, in his work Poetics, said: "Some people, because of skill, some because of competency, and some because of their innate talents, use paints and shapes to create the similar image - the copy of a lot of things. In all of the arts just mentioned, they are depicted either separately using either rhythm, or word, or with the help of harmony, or with mixture of all of them, [1] he wrote. It is known that Aristotle meant uniqueness of artists such as skill, qualification, innate talent and the individuality of the creators. When it comes to the individualities of artists, the opinions of several talented people who entered the field of literature in the 70s and 80s are relevant: "Creative young people, who play an

increasingly significant role in our literature today, can be conditionally called the "generation of the 70s". It is known that by "literary generation" we mean, first of all, a group of artists who are able to open a new page in the development of literature, to say something new to their predecessors, to have their own image "[2]. Through this idea, prof. O. Sharafiddinov speaks about the generation that entered the literature in the 70s of the last centuries, and, of course, among them are Khurshid Davron, Shavkat Rahmon and Usmon Azim. Academician Bakhtiyor Nazarov writes about the artists of this period: "At no stage of the development of our literature has a colorful, rich and energetic wave of young poets (writers) entered the literary process as in the 60s and 70s. Representatives of this wave are blessed in all forms of poetry, from rubai and sonnets to lyrical poems, from weighty dramatic epics to poetic novels [3]. People's poet of Uzbekistan Erkin Vahidov gave a clear description of the generation of the 70s: "A new generation has entered our poetry. Slowly, faithfully, and not in awe of the elders, the young man, who had come to the wedding with a strong, courageous, quick-witted manner, came in like groomsmen [4]. Just as each member of this generation has his own inventive footpath, Usman Azim also has his own style of perception and expression. The thoughts of the poet Khurshid Davron about this are important: "Usman Azim's first idea was to understand the man. The idea of understanding the man was, in fact, to go against the materialistic greed of the world with the courage of youth, to teach that the true meaning of life is humanity, the reinforcement of humanity. For the poet at this time, the world consisted of exactly two poles, white and black. That is why he divides his human feelings into two" [5].

When we observe the poetry of Usman Azim, we see that symbolic and figurative poetic

symbols associated with different colors are used. In the poet's work, especially black and white colors serve as a means of creating a unique image. In the poet's poem "Graphics" he draws the characteristics of his lover in white and black:

Кўзинг қаро сенинг, қошларинг қаро,
Юзларинг оқ сенинг, кулишларинг оқ,
Кўлингдаги таъна тошларинг қаро,
Менга ғамгин боқиб туришларинг оқ. [6]

(Your eyes are black, your eyebrows are black,
Your face is white, your smile is white,
The scolding stones in your hand are black,
You glance at me is white.)

At this point, the poet contrasts white with black, a sign of eternal contradiction. The use of black in the first verse, i.e. black, does not mean negative, but means gaining beauty. It is obvious that the word black in the third verse means forgiving. His face, smiles, sad look are painted in white. In this case, white is a symbol of purity, innocence, sincerity. At this point, the poet contrasts white with black, a sign of eternal contradiction. The use of black in the first verse, i.e. black, does not mean negative, but means increasing the beauty. It is obvious that the word black in the third verse means forgiving quarrel. The face, smiles, sad look are painted in white. In this case, white is a symbol of purity, innocence, sincerity. It is known that color-related bytes were also used in the works of representatives of classical literature. Especially in the works of Alisher Navoi one can observe the originality of color symbolism. It is important to note the following opinions about that: "The depiction of black mood in Navoi's works is not a specific goal, but a general purpose of the poet, a deeper, clearer and more effective revelation of his intentions, an artistic interpretation of the complexities of life, the difficulties of human

relations, various contradictions in life, which means not ignoring them and comprehending them” [7]. As noted above, “the difficulties of human relationships, the various contradictions in life,” divide the colorful world of everyday life into different colors. The following quartet also draws two colors of the relationship - white and black:

Унутишинг қаро, ҳижронинг қаро,
Соғинчинг оппоқдир, хатларинг – оппоқ,
Қародир юрганинг ўч-меҳр аро,
Менга ташлаб кетган дардларинг – оппоқ .
[6]

(Your forgetting is black, your sorrow is black,
Your longings are white, your letters are white,
Between the revenge of the black walker,
The pain you have left me is white.)

The poet evaluates the behavior of his lover in the example of colors. Colors are seen as a mediator of human relationships. The black words used in the first line about forgetting and emigration come in a negative sense, suggesting the idea that such actions are bad and not good. The “blackness” of the “revenge” march in the third row is not completely negative. The poet uses the white form in the sense of enhancing white. The whiteness of nostalgia and letters in the second verse expresses innocence, impartiality, sincerity, and the white color in the fourth verse expresses emptiness, insensitivity. Even in the third quartet of the poem, different meanings of white and black can be explored. The word black in the first verse reflects the fact that not every moment of life is spent happily, that there is no light side of day and night. The expression of the word black in the third verse refers to the misfortune of both, that is, the cruel fate of both. In the second verse, white has sincerity and purity, and in the fourth verse, white - in the whiteness of his

hair at the age of thirty-four, pain, misery, and migration are expressed:

Шомми ё саҳарми – вақтимдир қаро,
Сен деб тўкаётган ёшларим оппоқ.
Сенинг ҳам, менинг ҳам баҳтимдир қаро,
Ўттиз тўрт ёшингда сочларинг оппоқ .[6]

(Evening or morning is my time is black,
The tears I shed for you are white.
Your happiness and mine are black,
At the age of thirty-four, your hair is white.)

In the last quartet of his poem, Usman Azim tries to convince his lover. In other words, “Trust, if heart is white, the destiny is black,” these two colors, these “black and white colours” are present in the gardens of life. But he also says that this is not always the case, that he sometimes knows a million colors when he is happy:

Ишон, юрак оқми, қародир тақдир,
Оқ-қора бўёқлар бизнинг боғларда...
Мен милён бўёқни билардим, ахир,
Иккимиз бахтиёр бўлган чоғларда. [6]

(Trust, if heart is white ,the destiny is black,
Black and white paints in our gardens ...
I knew a million paints, after all,
During the moments when we were both
happy.)

It can be seen that white and yellow colors were used symbolically in Usman Azim's poem, which begins with “The sky fell”:

Осмон узилиб тушди...
Тақдиримни қоралаб.
Мен юрибман – осмоннинг
Парчаларин оралаб. [6]

(The sky fell ...
Condemning (blacking) my destiny.
I'm walking – in the skies

Among their fragments.)

In the poem, the color black in the condemnation of destiny has a negative meaning, that is, it is applied to a person who does not think about his own destiny. In the second quartet, a yellow image is used.

Осмоннинг синиқлари
Қонатди оёғимни.
Осмон узилиб тушди –
Сарғайтди сиёғимни. [6]

(Fragments of heaven
Bleed my foot.
The sky is falling -
My colour turned yellow.)

The ink can be black or blue. Now it became yellow. At this point, yellowing means obsolescence, making it yellow. In another place, the poet says to his lover:

Кечиргин... Тун қорамас – мен қораман,
Юлдузлардан токи кўнглинг ароман.
Жоним, кўнглинг мисли шаъмдек титранур,
Шаъмга бағрим босолмай бенавоман. [6]

(I'm sorry ... The night is not black - I'm black,
From the stars I'm in your heart.
Your soul trembles like a candle,
I can't stand the candle.)

The black symbol is represented in this quartet. "Lyric I" tries to emphasize that the night is not black in the face of its darkness. Black comes in this poem in the sense of sorrow, grief, pain, anguish in the heart. In another poem, the poet uses the whiteness of the "white". He puts the words "snowy night" and "white angel" side by side:

Энди шеър ёзмайман унга бағишлаб,
Энди хаёлини ўйлаб йиғлайман.

Ана қорли кеча – оппоқ фаришта
Бўсалар олмоқда азиз манглайдан. [8]

(I no longer write poetry dedicated to her,
Now I cry thinking of her thought.
That snowy night is a white angel
Which is kissing you on the forehead.)

He compares "Snowy Night" to a "white angel". He uses the word "white" to reinforce the meaning. The poet's "Is our love dead? In the poem "Your dress is blue" you can also see the image of different colors that symbolize different images:

Севгимиз ўлдими? – либосингиз кўк,
Кўнглингиз – бегулхан, кўзингиз – бечўғ.
Биздан бориш йўқдир. Сиздан – келиш йўқ –
Келишсиз дунёда беғам, азизим,
Нега кўзларингиз бенам, азизим. [8]

(Is our love dead? - Your dress is blue,
Your heart is without fire, your eyes are
without spark.

There is no coming from us. No coming from
you-
In a world without coming, my dear has no
worries,
Why are your eyes dry, my dear?)

That is, the depression in the mood of her lover, who is wearing a blue dress, the extinguishing of the fire in his heart, the embers in his eyes, show his condition as a relief. So when she sees this situation, she asks her lover a question. In the fourth quartet of the poem, he creates figurative symbols associated with red and yellow:

Қаранг, минг бир баргда кузак учадир,
Қизил-саригида – юрак учадир,
Сўнгақлар учадир, суяк учадир – Бу тўфон –
хазонлар менман, азизим,
Сизсиз минг кузакка тенгман, азизим. [8]

(See, a thousand and one-leaf clover flies,
In red-yellow - the heart flies,
The ends fly, the bones fly -
This flood, the hazon is me, my dear,
I am worth a thousand without you, my dear.)

With the advent of autumn, the leaves begin to fall off. At first, the red and blue leaves also gradually turn yellow and eventually turn into hazon. Autumn is the season of treasury. The poet likens himself to a storm of autumn hazons. There is also a metaphor in the color change of the leaves, which refers to the good and bad moments of human life. In the last four verses of the poem, the lines associated with yellow, green, and blue are represented:

Аmmo сиз сарғайманг – гулли боғ бўлинг,
Ям-яшил кўкаринг, мудом соғ бўлинг,
Баҳорнинг бағрида беадоғ бўлинг –
Ахир, қарғганим сизмас, азизим,
Икки куз дунёга сиғмас, азизим... [8]

(But you don't turn yellow - be a flower garden,
Be green, always be healthy,
Be beadog in the bosom of spring -
After all, you are not my curse, my dear,
Two autumns do not fit into the world, my dear
...)

In this regard, it is important to refer to the views of color research: "Yellow is mainly used in love poems in the sense of separation, hijran. Alternatives of yellow, such as saffron, autumn, hazzan, served as an element of creating a poetic image. The colour green is used to mean concealment, purification, awakening. The principle of interpreting this colour as a symbol of the Islamic faith, guided by these symbolic meanings, is also reflected in modern poetry. ("Green death", "green sorrow") [9]. The idea that "green is the mother nature, the symbol of Islam" [10] is also in tune with the poet's imagination. When the poet

says "do not turn yellow - be a garden with flowers", he means to live life only with joy, let your life, every day blossom like a flower garden. Because yellow is a symbolic symbol of separation, division, loss. The poet says, "Be green, always be healthy," referring to the green color - vitality, liveliness, the struggle for survival.

CONCLUSION:

Usman Azim's poetic world is endless. The poet's attitude towards imaginary world, his attitude to true reality, is observed in a unique way in his symbolic-figurative representations associated with color. In the poet's work, black colour symbolizes the meaning of - beauty, white - innocence, sincerity, yellow - obsolescence, forgetfulness, separation, blue - mourning, green - vitality, liveliness, the struggle for survival.

REFERENCES:

- 1) Арасту. Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2011. – 352 б.
- 2) Шарафиддинов О. Гўзаллик излаб. – Тошкент: Ғ.Ғулом номидаги адабиёт ва санъат нашриёти, 1985. – 224 б.
- 3) Назаров Б. Ҳаётийлик – безавол мезон. – Тошкент: Ёш гвардия, 1985. – 224 б.
- 4) Воҳидов Э. Шоиру шеър шуур. – Тошкент: Ёш гвардия, 1987. – 224 б.
- 5) Хуршид Даврон. Бўлар элнинг шоири.- Туркистон газетаси- 1996 йил, 12 октябрь.
- 6) Усмон Азим. Сайланма. – Тошкент: Шарқ, 1995. – 432 б.
- 7) Ўтанова С. Алишер Навоий ғазалиётида ранг символикаси. – Тошкент: Tafakkur, 2011. – 143 б.
- 8) Усмон Азим. Сурат парчалари. – Тошкент: Ёш гвардия, 1990. – 104 б.
- 9) Жуматова Н. С. Ҳозирги ўзбек шеърлятида ранг билан боғлиқ рамзий

образлар: Филол. фанлари номзоди. ...
дисс. – Тошкент, 2000.– 126 б.

10)С. Булатов, Н. Толипов. Гўзаллик
фалсафаси. (Монография). Т , «Гап
лексокология», 2008, 128 бет.

Certificate

OF APPRECIATION



This Certificate is awarded to
Tajibaeva Dilfuza Erkinovna

For Publication of paper Entitled

COLOUR - MEANS OF SYMBOL (CHARACTER) CREATION PHILOLOGY

In Volume 7, Issue 12, of **JournalNX- A Multidisciplinary Peer Reviewed Journal**, Dec. 2021, Published by **Novateur Publication**, M.S. India.



Managing Editor,
JournalNX



Editor In Chief,
JournalNX

NOVATEUR
PUBLICATION'S

JournalNX

ISSN: 2581-4230

Impact Factor
7.223