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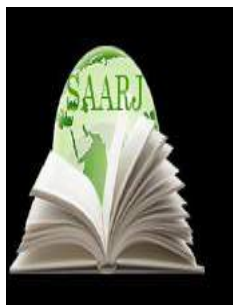
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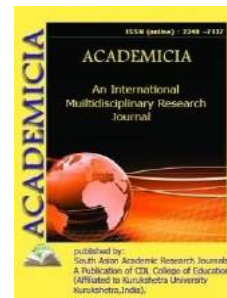
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## INTERPRETATION OF IMAGES AND EXPRESSIONS IN THE FORM OF COMMUNICATION

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### ABSTRACT

*The article analyzes the artistic study of world and human relations in modern 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 on the example of U. Hamdam and G. Askarova. In the system of artistic communication, which creates a contradictory attitude towards the general criteria of literary language, the word acquires an ideological essence. However, the process of creating a clear image from an abstract concept is characterized by the fact that the image is focused on content, while ensuring internal and external harmony. The contradiction in it confirms in practice the complexity of the field of artistic speech.*

**KEYWORDS:** *Dialogue, Communication, Image, Expression, Artistic Skill, Image, Form And Content.*

## INTRODUCTION

It is well known that according to creative principles, artistic speech is regularly updated. It introduces a novelty to the traditional genre system, as well as provides a platform for different interpretations of lyrical expression. After all, the lyrical protagonist's "I" is reflected as a generalized view of being. In this sense, the scale of the image embodied in a particular space and time is universal. In this process, the transition from a life-to-life basis to an artistic interpretation allows for the establishment of emotional control, while the management of the mind realizes the artistic intention and purpose. In this sense, forms of communication in poetry seek to eliminate images of the same nature while logically reinforcing artistic expression.

In the system of artistic communication, which creates a contradictory attitude towards the general criteria of literary language, the word acquires an ideological essence. However, the process of creating a clear image from an abstract concept is characterized by the fact that the image is focused on content, while ensuring internal and external harmony. The contradiction in it confirms in practice the complexity of the field of artistic speech. For the voice of the author and the protagonist create a contradiction of denial and affirmation in the poetic discussion. In it, the creative process and the creative spirit acquire a complementary content.

### The main part

Today, as can be seen in all types and genres of literature, poetry is undergoing changes and updates in terms of form and content. This is manifested primarily in the interpretation of man and his destiny, and in the artistic study of such problems, specific forms and methods of expression are emerging.

It should be noted that in poetic language, methodological specificity is focused on the conditional essence. In it, the creative inner experience and the contradiction of a certain period or a certain process come into contact. The combination of relatively high and low style principles forms the oratory guide. The development of speech skills, which grows from the general features associated with language communication, creates a harmony of internal (system of images) and external (artistic content) forms. As the literary critic **H. Umurov** noted, "*Artistic dialogue is the main requirement to interpret the situation, the imagination - to force the reader to go from its open content to its hidden essence*" [1, 66], in which the character, psyche and interests the ability to express in such a way increases. The form of speech combines a culture of image and analysis as well as interpretation.

## RESULTS AND DISCUSSIONS

Today, literature, especially poetry, makes effective use of a variety of images and methods in the understanding and interpretation of human beings by creators. In this regard, the use of dialogues in poetry, and through it the dialogue between the universe and man, that is, man-nature-society, is interpreted in different forms.

Reading the poems in the selection of the versatile artist **Ulugbek Hamdam** "*The Old World and the New I*", we observe the practical confirmation of the above ideas. It artistically expresses the poet's self-conscious pains and groans through a dialogical artistic interpretation of the relationship between nature and society, the universe and man. In the poem "*If I Live Like This*" in the book, we see the following lines:

*When he was born, there was no enemy,  
 I said, "Everybody loves me."  
 Half my life  
 No more friends, no more enemies ...  
 God willing, if I live like this,  
 If everything turns upside down:  
 When I look at my old age,  
 If I never see an enemy, if everyone is a friend ... [2, 210].*

This poem, which is the product of a monologue, reflects self-examination, description, analysis and discussion. In the lyrical interpretation that shapes the relationship of mind and feeling, emotional experience becomes the leading factor. In this sense, the specificity of the artistic purpose and demand of the forms of verbal communication is of particular importance.

Admittedly, this poem is in harmony with the wisdom of the Eastern thinker **Abdurahman Jamiy**, which begins with *"Remember, tell me, the moment you were born."* Perhaps this resemblance has to do with the motif that exists in fiction, as well as with the view and interpretation of Life, which is considered a common blessing for humanity. Indeed, **U. Hamdam's** poetry is in harmony with the wisdom of Jami in terms of style of expression, ideological content, aesthetic effect, rhythmic tone. In both, the artist's outlook on life, human qualities and vices, life and its essence are briefly described.

*"... Man lives in a mixture of melodies, melodies, forms. This turfiness took its place from the inside like rainbow colors. If a person is formed as a creator, it means that he should see all these colors of the world and not betray any of them "[2, 5-6].* In U.Hamdams poems, the reader asks himself a variety of questions and finds specific answers to what he is doing in life.

Apparently, dialogue and monologue in poetry raise the accuracy of expression to the level of a leading method. The system of semantic-syntactic relations significantly deepens the social practice of speech influence. It is noteworthy that in this case, the rhetorical form, expressed through the individual style of the creator, paves the way for the expansion of artistic perception.

**U. Hamdam's** poem *"To the Gossiper"* also expresses the flaws inherent in man and his consequences in the hereafter in simple and concise lines. In it, the poet's artistic experience raises the question of the reader to examine his life, to find an answer to the conclusion (question) in this poem. Of course, these lines also reflected one of the spiritual and moral issues, which is an ancient and literary problem for mankind.

*You gossiped about him, he agreed,  
 You gossiped about me, I agree.  
 But tell me, man, life is over,  
 Do you agree with such a past? [2, 215].*

The dialogic expressions in many of the poems included in the selection focus on the meaning of man and the highest blessing bestowed on him, that is, the essence of life. In doing so, the poet

was able to find an appropriate expression for each situation in the poems in the artistic depiction of the feelings in his heart. As the literary scholar **B.Sarimsakov** admits, *"The harmony of feeling and mind in the artistic experience does not allow the creator to give in only to emotions, to deviate from the requirements of real life or to deviate from the requirements of universal morality ... So, feeling and the dialectic of the mind is so complex and multifaceted that its interrelationships must be taken into account when solving artistic problems"* [3, 79].

The work of the poetess **Guljamol Askarova**, who has a unique style of artistic expression and gives a new impetus to the existing traditions of our poetry, is also noteworthy. In her poems, the artistic interpretation of the attitude to life, human life and its essence encourages the reader to think deeply. In this regard, the poems written by the poet in the form of prayers, which are characteristic of classical poetry, are of particular importance.

There are a number of scientific views in our literature on the creation of prayer in lyrics. In particular, the literary scholar **S. Meli** comments on *"Munojot"* as follows: *"Divine intuition never leaves a living person. Because this intuition is present in the blood, in the creation, in the nature of man. Man is programmed, so to speak. And the highest programmer is God. Man without God, without divine intuition, is half-naked. Widespread in the classical literature of the East - "Prayer" is the embodiment of this cleverness, the testimony of the clergy in the artistic word, the testimony of the way to fill the gaps, to achieve integrity (perfection). E.E. Bertels writes about the book "Nur al-Ulum" ("Light of Knowledge"), dedicated to the life of the great Sufi sheikh **Abul Hasan Kharakani**, including: consists of short prayers in the style of So, according to Bertels, prayer is the dialogue of the soul with God"* [4, 86-87].

By nature, the creation of any poetic work is a product of dialogical thinking. After all, the poet communicates in absentia with his heart or some natural phenomenon, the law, about a particular event or topic. Addresses an existing process or event with a question, which he or she answers.

**G.Askarova's** poem *"Munojot"* in the collection of poems *"Privilege of masculinity"* describes the poet's supplication and gratitude to the Creator as follows:

*You will ruin what I have created for a thousand years,  
You will make me prosperous for a thousand years.  
How, on the Day of Judgment, these bloods were broken,  
Every moment you turn, you turn around.  
Sometimes I am overwhelmed with grief,  
You make the heart and muscles happy* [5, 135].

Apparently, the lyrical protagonist appeals to the Creator on behalf of humanity. After all, *"I made a thousand years"*, *"I broke a thousand years"* - this is not a characteristic of a particular person. That is, in contrast to the path of the Creator, man can create as he pleases. What man has ruined will prosper by the grace of Allah. The following lines express the amazement at the continuance of impurity in human life. It is also reasonable for a person to grieve over his enemies. It should be noted that the verses of the poem *"You ruin what I made a thousand years, you make what I ruined a thousand years"* are given in **Alisher Navoi's** epic *"Sab'ai Sayyar"* in

Chapter XI on the history of **Bahrom** ("What he (**Yazdajurd**) ruined, it made Bahrom) ) is synchronized with the following byte, which uses the art of tardu reflection:

*Whatever he broke, he made,*

*It ruined everything, it ruined everything. [6, 72].*

It is clear from the laws of life and human history that, whether we like it or not, evil and vices abound in social reality. To portray them realistically, the creator must have a deep understanding and be able to explain the tragic spirit of the world. The believable side of the image in prayer is the living environment and the moral consequences of humanity. Because a person always attains perfection only if he directs his talents in the right direction, otherwise he loses his identity and faith. Through the tragic situation and tone in the poem, **G.Askarova** seems to be urging people not to despair in the face of the cruelty of life.

In the following lines of "*Munojot*" such issues as gratitude of the lyrical hero, creation as a human being, continuity of generations, man's attachment to this life, urges the reader to think more deeply about his life and its essence:

*Thank you for joining the ladies,*

*After all, what a slave you are.*

*Until I was built, I weave chains,*

*When will you be free from this bondage.*

*Allow hope, O God,*

*When I shout a thousand times, you remember one. [5, 135-136].*

In the text of Munojot, the great trinity that encompasses the whole universe, man and the universe - I, You, He is the leading structural element. The order of his work is as follows: You, He, I. In this you are Almighty Allah, He is the beloved Prophet of Allah Muhammad sallallaahu 'alaihi wa sallam. "Munojot" is such an extraordinary work in which the traditional "Hamd" and "Nat" take on a new meaning, becoming a living structural member. In other words, it is as if he is resurrected, humiliated, and begins to show a new beauty "[4, 87].

Therefore, in the work of **G. Askarova** can be observed the features described above. In particular, the poem, which begins with "*My hair turned white,*" reads:

*My hair turned white*

*Wrinkle on my face*

*I was not disappointed ...*

*You made my eyebrows black*

*Look me in the eye*

*Don't stare at me*

*God! [5, 267].*



*"It is known that works in the spirit of prayer are mainly created in the spirit of asking for forgiveness from the Creator for the sins committed in vain, summarizing the days spent at the end of life" [7, 27]. In this sense, it is reasonable that the person expressed in this prayer should not be disappointed even in old age. Because man summarizes the essence of his past life, thinks about the end, does not despair of living.*

In **G.Askarov's** works, unlike prayers, poems in the form of dialogue also have a special significance. They interpret the details of the unseen communication with the Creator.

*"God, I said, answer everything!"*

*God said, "Obey what I say!"*

*Stand up if you want to be prosperous forever,*

*Pray night and day like trees! '*

*O Lord, do not err in reciting,*

*Sado came: "Do not mistake Salawat!"*

*A ray came to my mind: I am pure!*

*God, don't mistake that one pleasure! [5, 107].*

Man often becomes a slave to his own will and desire. Without realizing the good and the bad of his life, he asks the Creator for help ("Answer everything!"). Therefore, it is understood that the divine voice in the process of communication ("Obey whatever I say!") Is the main factor that leads all mankind to goodness. The lyrical protagonist's "God, don't mistake this pleasure!" His pleasures in the mortal and eternal worlds are understood in his supplication. Indeed, the eternal prosperity of both worlds is achieved through the balance of the will of Allah and His slave. For the intention in the human heart, the will, is a particle transferred from the will of God to the heart.

As the literary critic **D.Kuronov** noted, *"The creative (creative) work should be optimal for the realization of these three goals, while pursuing representative, expressive and appealing goals. It is clear that there is a typological similarity between the construction of speech and the construction of a literary work, which stems from the above objectives. Thus, the structure of a literary work can be understood and explained on the basis of models (constructions) of speech construction" [8, 58].* This consideration is particularly noteworthy. In the example of the above poem, firstly, the creative directs the possibilities of image, analysis and interpretation to the artistic goal, secondly, imagination and influence are complementary components, thirdly, grammatical content and artistic speech differences form a typological commonality, fourthly, text constructions provides. In this sense, dialogic relevance determines the specificity of poetic discussion.

**G.Askarova's** poem "Question and Answer" consists of only 3 lines, 4 words, in which a person's life, its essence is interpreted in the form of dialogue on a clear and deep thoughtful basis.

Where

*Am I leaving? I said*

*God !!! [5, 267].*

At the heart of the poem is a discussion of the beginning and end of man, in which the balance of form and content is recognized. Eternal thoughts (puzzles) about life, its meaning and essence, defined the basic philosophy of the poem. It is well known that the fate of poetry is in fact a torture of pain. Although the destiny of mankind is concerned with spiritual maturity, the paths that lead to it are full of contradictions and complexities. But there is a great power against evil, and that is good! The four words in the poem once again confirmed the current truth.

In this poem, the experience of the lyrical hero and the divine dialogue are clearly reflected. After all, in the words of **Rahimjon Rahmat**, *“Poetry reflects the secrets of the human heart. The mysterious side of the human heart is that it comes into the world from the beginning, conquered. That is why he does not weep for bread, he does not weep for honor. The heart is the ambassador of the unseen. He will eventually submit to the will of that unseen. Poetry is the conversation of the ambassadors within us ”*[9, 33].

## CONCLUSION

The dialogue in the analyzed poems and their underlying expressions such as man and society, forms of interpersonal conflict, as well as the self-overcoming of the person, the perception of flaws in his behavior. One of the guiding principles of our poetry is that the artist reacts to reality by communicating with the emotions that are burning in his heart, evaluating them artistically and aesthetically. It should be noted that, *“Every lyrical genre is born in the world of art with its own ideological and artistic function. Otherwise there can be no question of genre diversity. Usually, poetry comes from a vital necessity, a spiritual need. The category of genre is the various forms of this need and necessity, the form-worthy content, the form-worthy form ”*[10, 204].

In general, forms of communication in poetic expression are embodied through external monologue (observation and emotion embedded in the author's statement), internal independent narrative (mental process in the protagonist's mind), system of dialogic relations (sequence of intersubject communication). In it, the scale of depicting the state of the protagonist, either through speech or indirectly through the personality of the poet, is clearly felt. Ensuring the harmony of imagination and impression in the lyrical text is in fact linked to the position of methodological means, and monologue dialogue plays an important role in improving the dynamism of expression. Poetry restores the divine connection between heart and soul. The socio-philosophical essence of feeling, experience and feeling acquires a certain weight only in the process of analysis. The inner meaning of a word is determined by its propensity for interpretation. As the discussion provides the basis of the poem, it becomes clear that its essence is determined by the dialogic appearance of the monologue mind.

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