

# TECHNOLOGICAL FEATURES OF SYMBOLS

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**Abstract:** *In this article, one of the brightest representatives of Uzbek poetry, Usman Azim's poetry is analyzed. In his poetry the symbol of tree, the images of leaf, rod and tree are described as symbol. Usman Azim opens the way to philosophical thought through the image of the tree, leaves and symbols. To prove that these images are important, in their turn, to give new insights. Usman Azim opens the way to philosophical thought through the image of the tree, leaves and symbols. This embodiment leads to philosophical reasoning, such as life, time, and death. The poet can also display the path to the termination through the image of the leaf. Most importantly, the reader will be able to watch all of this process as a third person. The lyric hero of Usman Azim is sometimes described as a leaf, and sometimes it becomes a tree. When the lyrical character of the leaf appeals to the tree and tree also addresses to the leaf, which indicates the importance of the poet's creativity. The article will focus on one of the Uzbek researchers, M. Yuldosheva. M. Yuldosheva connects the symbols of the tree and leaf, in the works of Usman Azim, with human consciousness and its activity. Poet's idea is dwell on to understand correctly. The image (tree), created by Usman Azim, has been formed as an image that can not bear fruit and can not attract others by its beauty. For this reason, this image is important. Because the poet's image can not produce fruits, yet he can see his symbol as firewood. To share it's warmth to the nation is a sign of its happiness. Moreover, the image created by the poet is also important as the symbol of human life. This is because this image is an endless boundary of human life, where the concept of parting is embedded in the image of the life is also associated with the art... This symbol, which is closely attached to the ground by roots in both parts of the border, is a specific hierarchy of human fate, which also helps to clarify the relation to this symbol. Comparative analysis of the poet's lyrical image and symbols with images of other poets. Particularly, such an image is one of the Uzbek poets' appearance in the Ulugbek Hamdam's creativity, but it has been clarified and compared with the images and the difference in image styles.*

**Keywords:** *poet, poem, lyric hero, style, symbol, tree, leaf*

**I Introduction:** The symbol has been one of the most interesting subject matters in world literature since ancient times. To the proof, it is found in the works of Aristotle and Plato. In world literature the concept of symbolism has received a great deal of attention. For this reason, it can be observed that this have been analyzed as phenomenologically, hermeneutic, philosophical-logical, structural analysis and in other directions by scholars such as, R. Berhis [19; 56], V. Terner [17; 277], H. Blumer [20;68], H. Dreyfus [21;19], L. Levy-Bruhl [23; 23], R. Jacobson [24;13], C. Yung [18; 368], E. Cassiser [22; 25], N. Abercrombie [11; 415], E. Gombrich [12; 139]. Furthermore, theoretically the symbol was the focus of research of B. Gubman [11; 210], A.Losev [13; 38], J.Lotman [15; 119], N. Luhmann[25; 52], G. Mead [16; 215], T.Todorov [26; 121]. These studies sought answers to questions such

as the role of symbols, their importance, their tasks in the work, the role and significance of symbols in creative work.

Much work has been done in Uzbek poetry to study symbols. There is a great deal of research, especially on classical literature. However, in some degree the symbols found in the works of Usmon Azim have not been carried out. For this reason, in this article we will investigate the symbols encountered in the work of the poet.

II. The Main Part. The images depicted by Usman Azim do not repeat each other. It is a vivid figure in every single image, and we can see that he enriched him with new ideas and new content. The images created by the poet are among the images that taken to the level of the emblem. These images are an inseparable part of life, or a subject that recognizes ordinary life or self-identity. In this sense, the characters in his poems always try to be original. Lyric hero in his poem "Leaf" is a branch. This lyrical hero shows a poetic image. The spiritual state of the leaf expands through the band, which provides a picture of the psychological state of the leaf's language. It states:

(There is no sin on the hand). I lost my handle.  
My branch is shaken - there is nothing to worry about!  
After a pyramid of air, the road was drawn,  
Though the throne of silence is broken -  
Sorrow is not enough for wail.

On Earth, however, eternal end waits me  
There is frosty in its heart  
Only Allah keeps me going  
Carefully, carefully, carefully... [1;184]

The leaf is separated from its branch. It is normal to fall on the ground. However, the process of going down to the ground for a leaf is a destiny. It can no longer spring, and it does not look like a leaf again. This sadness is not intense at the level of trembling, although it is sad and upset. This is because his illuminated path of Allah is enlightened by His light and sends him to the throats as if he were slowly moving. In his poetry, which begins with the "Real Autumn", is a lyric leaf. He also spattered his time with a shimmering tree horn. However, this leaf has not accepted the path to the ritual as a simple method. He again turned to the tree with the desire to grow:

My dear - a leaf...  
Dear tree,  
No chance  
For farewell  
I'm leaving.  
I am...  
The tree,  
Explain -  
You're down on the ground  
As you go  
How can it be? [3; 53]

A tree is as mother for a leaf. As a child who separates himself from his mother, the leaf applies to the tree. The leaf just set the tree as its location. The ground is alien to him. That is why leaf questions are drowned. He rarely addresses the desire to grow. However, no matter what happens to this question, neither a tree can answer. Although the root of the tree is

closely related to the earth, it cannot find the answer to the leaf's last resort [2; 144]. The literary critic M.Yuldasheva draws attention to the concept of the tree, which occupies a special place in the work of Usmon Azim: "The tree that grows in a normal plant flourishes the eye, delivers its fruit, delivers its fruit, and purifies the air with its leaves without flowers. In any case, the energy in the body is spent for sprouting and making fruits. I do not even have this tree, how my life has passed, who is with me, who I am happy with, who do good or give me some kind of irreproachable questions. The poet's skill is expressed that Usmon Azim changed his heart and flourished in a moment, and made him a fatal blow: "Every moment flowering, every moment of horror ". Thus, M. Yuldasheva connects the tree and leaf concepts in the creation of Usmon Azim with human consciousness and its activities. She correctly understands the idea of the poet.

In the poem of the poet Usmon Azim, poetic characters are interpreted not only as a leaf but also as a tree. We find this image in the poem "The Song of Life". The poet lives in the midst of a picture of two trees. As a result, the lyrical hero is interpreted as two images. The first person is the poet himself. He observes the trees, describes their mentality to the reader. The other is the two trees that move each other.

Two trees in the garden -  
waiting for each other.

You are a tree,

I am a tree,

We burn and weigh.

I slammed the winds,

In the language of leafy

He brought it to the palm

Everything in my heart

The poet interprets trees in harmony with nature and its laws, in communicating with human life and destiny. In this regard, he expresses his poetic attitude to life and destiny. Life, dreams, hopes and destinies are not always intangible. If the dreams come true and the fate is not united. Then these two concepts, destiny and desire, become two boundary points of the two poles. In a continuous process, the destiny will be judged. Therefore, the lyric heroes, created by the poet, are bound to each other, although they remain the boundary points on both sides of the pole. As the poet portrays a point in which the world cannot deal with reality, the tree roots become the opponent of the separation. This rival is so tied to the ground that he has the power to shut the path of two lovers. The poet goes from the original path to become a storyteller and an observer. Two trees in the garden are poetic images.

Laylo Sharipova cites "the image of a tree in the creative work of Ulugbek Hamdam": "The poet's creativity is a garden and a tree." [4; 219] Usmon Azim also applies to a tree that is part of nature. In the poet's poetry, the tree is not an ordinary image. It "... as the embodiment of life, stages of life: birth, growth, decay, death." [5; 65]

I'm created:

My form is curved,

My flowers are not full of excitement.

No one loves my fruit,

My leaf is not sunshade for an ant.

Bye! I just do it,

Deers in the garden follow the road, where...

When I become wood,

I went out, my friends, for being fire! [6; 17]

The tree is a symbol of the lyric hero. He is a figure that he could not find meaning in his life. It's logical that the last way to burn a fire is fire. Only if it is flame, it will achieve its goal. The lyric hero feels deeply about his life. He can see his own appearance on the burning, because it offers its own heat to people. Burning is also symbolic in this respect. The writer points out that the only venture is the blessing of burning. As Abdughafur Rasulov noted, "Realistic artwork is perfect, complex content. It is created in the form of text. The steadfastness of the text depends primarily on the artist's talent, the accuracy of what he or she is saying, the weight of the word imposed on the words, the rhythm of the rhyme and the sound. Creating advanced texture is a science of creative search. " [7; 149] Usmon Azim was seriously searching for this tree image. He knew that the gentle curved tree would have felt that the brutal arbitrator, who had been in charge of the time, was in the grip of the tree. However, the poet does not consider the life of a lyrical poet to be a tragedy.

That's why the tree speaks, "Hell, I've done it now." Poetry has become a delicate one. While analyzing this poem, Munkarkhid N. Rakhimjonov draws the following conclusion: "One thing should be emphasized here. In particular, after the work of the "Tree of Sabrina" by Rauf Parfi, in our poetry there were so many poems about the tree that if we gather them, it will be a great book. At present, the meaning of the concept of the tree in Uzbek lyricism is so sharp that it has become a symbol, not limited to the artistic detail or poetic image. Therefore, according to literary interpretations in almost every poem, the symbolic images that carry the tree image are deep. In the poem Usmon Azim, the social content mentioned in the tree is unusual ... it is well known that the wood burnings the tree from the sun. That is, the tree has been created by nature, and it is still in the nature itself. The poet uses the same principle of nature as a model of thought. [8; 226] There is wisdom in what appears to be inferior. It can give a person a sense of his own thinking. [9; 21] There is such a wisdom philosophy in the song of "The Last Song of a Tree", which does not have a frown on its belly, its flowers are not excited for souls, no one likes fruits, and cannot even have an umbrella for the antelope.

In general, the fact that the tree has become an image and plays an important role in the "knowledge of nature" as a natural phenomenon has poetized this image (see 18).

III Conclusion. In summary, we can say that the heroes created by Usmon Azim are part of nature. It is the emblem of the pupil and encourages the reader to think, reason, and make the necessary conclusions.

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