

THE ART OF USING THE ARTISTIC WORD IN LITERARY STUDIES

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Mikhail Mikhailovich Bakhtin continues the above thoughts and also touches on the traditional way of thinking: The word, based on traditional stylistic thinking, knows only itself (i.e. its context), its subject, its correct expression, and its integral and unified language¹. The literary critic says that extraneous structure, extraneous words, redundant words, and new thoughts that arise in the reader as a result of association during the reading process interfere with the text's scope. Accordingly, the use of artistic language and its innovative expression also determine the content structure of the work. After all, "However, various external language units strengthen and deepen the internal diversity of the literary language, accelerate the transmission of traditions, and also bring understanding and perception in the language to a solid state²."

We can say that the principle of the tradition of using artistic words put forward by Abu Ali ibn Sina has also found another proof. Because Abu Ali ibn Sina also emphasized that it is easier for a person to compose a figurative sentence, rather than a traditional word. In world literature, the tradition of using artistic words and the ability to skillfully give them a new meaning determine creative talent. For example, in the Uzbek language there is a word called anor, which means a red fruit. The explanatory dictionary defines it as follows: "Pomegranate 1. A subtropical plant in the form of a small tree or bush, belonging to the Pomegranate family 2. The fruit of this tree, which is full of red seeds, is round 3. Pomegranate (male and female name)"³. When this word enters the artistic context, it is expressed in various ways, based on its traditional meaning and the artistic and aesthetic function assigned to it by poets.

The pomegranate is very popular among our people as a fruit, and as a traditional image, it first moved to folklore, and later to our written literature. In this, we see that, while preserving its essence as a traditional image, it performs a new artistic and aesthetic function in each work. In general, in Uzbek folk oral art, this fruit is used as a symbol of family well-being, a family with many children. Hazrat Alisher Navoi emphasized that the pomegranate is a hot, hot fruit, although it seems to be like fire, it does not have smoke, and its external shape is sometimes hexagonal,

¹ Бахтин М.М. Вопросы литературы и эстетики. М.: Художественная литература, 1975. – С.90.

² Бахтин М.М. Вопросы литературы и эстетики. М.: Художественная литература, 1975. – С.180.

³ O'zbek tilining izohli lug'ati: 80 000 mingdan ortiq so'z va so'z birikmasi. 6 jildli. Birinchi jild. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022. – B.116. (964 b.)

sometimes octagonal. We encountered this in the poem (chiston) called Anor, which begins with the following couplet:

*Ne mijmardur, to 'la axgar, vale ul; mujmar andomi
Erur sun ilgidin gahe musaddase, gah musamman ham⁴.*

The poem emphasizes a number of pharmacological properties of pomegranate, and at the end; "How many people are not aware of the disease, and but it gives relief to the stomach, I have found a solution to this problem, I have also found it myself," an autobiographical statement is given, that is, it is said that Alisher Navoi also had a stomachache and found benefit from pomegranate. Pomegranate is a traditional image described from a medical point of view. Now, let's take the famous Anor Chistan by Jahon Otin Uvaisi. This work is also close to Alisher Navoi's work in that it is a riddle. It also traditionally depicts the image of pomegranate. However, Uvaisi used innovation in creating the image of pomegranate and instilled a social problem in it:

*Ul na gumbazdur: eshigi, tuyenugidin yo 'q nishon,
Necha gulgun pok qizlar manzil aylabdur makon.
Sindurub gumbazni, qizlar holidan olsam xabar,
Yuzlarida parda tortilig', tururlar bag 'ri qon⁵.*

This poem is written in the form of quatrains, in which the image of a pomegranate metaphorically represents the world and society. It emphasizes the injustices of women, the limited freedom and freedom of women as individuals in society. Uvaysiy was able to give it a different meaning, while preserving the lexical meaning and nature of the pomegranate. In this poem of the poet, the traditional image of a pomegranate has become innovative in expression. In addition, when viewed from the point of view of succession, it is nourished by the folk artistic thought and predecessors. In our opinion, in the poem, the issue of succession and followership also arises in the relationship between tradition and innovation. Abdulla Sher also uses the image of a pomegranate in one of his poems to provide an analogy:

*Men seni sevardim,
Sevsam ehtimol
Butun Yer sharini kichik anorday
Siqib, shodligini bir piyola may
Kabi tutardim⁶.*

⁴ Алишер Навоий. Мукамал асарлар тўплами. Йигирма томлик. Биринчи том. Бадойиё ул-бидоя. – Тошкент: Фан, 1987. – Б.665. (724)

⁵ Jahon otin Uvaysiy. www.ziyouz.com.kutubxonasi

⁶ Шер, Абдулла. Танланган асарлар: Шеърлар, дostonлар. – Тошкент: Sharq, 2021. – Б.23 (680)

The lyrical subject intended to capture the best things of the Earth like pomegranate juice. True, the analogy seems a bit unaesthetic (after all, the Earth is the only place where humanity lives, and squeezing it like a pomegranate has a negative effect on the reader). However, the poet did the right thing in creating a figurative expression from the detail of the pomegranate. The comparison of the color of the pomegranate to wine, the joy of drinking the wine, shows the elation and spiritual parallelism in the artistic thinking and inner world of the lyrical subject. When creating artistic word-figurative expressions, our poets looked at the word pomegranate first as a traditional image, and then as a means of creating figurative expression. As a result, one traditional image performed various new functions.

References:

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5. Jahon otin Uvaysiy. www.ziyouz.com.kutubxonasi