

OPEN AND CLOSED IMAGE OF LITERARY SPACE IN LYRICS

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ABSTRACT

This article deals with the open and closed image. The role of the open and closed spaces in the emergence of the psychiatric character of the lyrical poet is reflected in the names of places where the poet's idea of poetry originates. Analyzes of the place of art in the boundaries of the art space and the role of the meeting method in the context of lyrical genres, unlike epic genres. The most prominent places in the creation of the Uzbek poetry of modern Uzbek poet Usman Azim are the room, the station and the open space, the role of road chronograph.

Keywords: Lyric genre, artistic image, metaphorical image, chronotype, poetic idea, open and closed artistic space, space boundaries, spiritual emotion.

INTRODUCTION

In chronological terms, analyzes in the genre are somewhat challenging. The reason is that there is a difference between the poetic idea of the poet and the idea that comes from the work of the poet. On the one hand it is defined by the reader's level, the place and time that is perceived is not necessarily expressed in concrete evidence. It describes the vast imagery of the lyrical poet. The problem of time and space in literature has begun in the first half of the 20th century. It was first introduced to science by M. M. Bakhtin [1,234].

Later, the problem of chromatography was widely analyzed by Yu. M. Lotman [2.265], V. E. Khalizev [3.248], N. D. Tamarchenko [4.287]. The problem itself and its particular issues are also varied. It is necessary to summarize the conventional fully to understand the artistic world of the writer, contemporary borders reflected in his separate works, to study their related aspects and imagine them as a whole universe. Because they are colorful aspects themselves of a whole artistic world created by the artist. Apart from open space like the mountains, gardens, and hills used in the creation of Usman Azim, there are some indoors where the lyric hero's mental depression is brought to the forefront.

Literature review

The poet refers to an indefinite space, time by a closed space. Generally speaking, open space and closed space have their functional significance. Sh. Rahmon, Kh. Davron, U. Azim's poetry, open space is essentially important in the context of social reality in the indoctrination of societal truths, which, in essence, represents the motives of history, happiness, love, courage, courage, duty, commitment based on a particular reality. Indoor spaces have their own borders, doors, pictures and other elements, which describe the lyrical expression of subjective experiences through the emotional views of the lyrical hero.

Бу ерга келтирди мени тасодиф,
Кимдир шеригига латифа сўйлар.
Кимдир креслода ухлайди қотиб,
Марк Бернес турналар ҳақида куйлар.
Қаршимда лобар қиз ўлтирар жожиддий.
Ичмаган. Столда қадаҳи лим-лим.
Сездингми, хонада бир армон хиди,

Турналар оламда учмоқда, синглим! [5. 43.]
 It brought me here by chance,
 Someone casts his magic on his partner.
 Someone slept in the chair,
 Mark Bernes sang about cranes.
 A pretty girl sitting seriously.
 Not drunken. The glass is full on the table.
 Do not you see, a smell of impracticity in the room,
 The cranes are flying in the world, my sister! [5. 43.]

The poet does not aim at describing the appearance or mentality of every image in this room. Perhaps he thinks that loneliness in the people, and the mood of his behavior, does not affect his heart, and that his world and the pure intentions.

The image of the crane reflects the love and afflictions of the heart. The closed space moves slowly to an open space. The psychological process that started in chamber poetry in the poetry is often confused with the sea, ships and waves. It moves from one artistic scene to another. As a result of this shift, the poet describes his aspirations for metaphorical aspirations.

You're getting bored ...
 The four walls of your house
 The teeth are as incredible as the teeth,
 Cold Frosts ...
 Cold!

Main part

It is not a mere pattern of simple mood, but sometimes a process of human being that lacks solitude, or it is challenged by this loneliness. The closed space wants the lyrical hero to be free, and the city wants to stay in the vast, noisy crowd because of a little effort. You have to go beyond the boundaries of space to move. The border is the door. The door opens its symbolic image to his dreams, and only the lyrical hero can open it. In this game, the rhetoric is strong, and the lyrical hero appears to be addressing himself. "Columbus, raise the canvas higher. // Do not worry, Columbus! " The lyrical hero does not want to call America another name as he calls it Columbus.

The poetic idea implies that the world's transformation is not immortal, and that man should always pursue a pure desire. The indoor space here allows the symbolic use of the image of the nature through the metaphorical imagery of the heroic hero and describes human relations, various social conflicts. Throughout the closed spaces used in the wild genre, memories, comparisons, death, separation, love, freedom and social relationships are taken. True, in the open space these concepts are widely used, however, in the open space, the objective existence is often derived from the image of nature.

Рашк, ғийбатнинг тўлқинларида
 Кема мисол чайқалди хонам.
 Энди бизлар ҳеч учрашмаймиз...
 Хайр!

Envy is in the waves of gossip
 The boat slammed into my room.
 Now we will never meet ...
 Goodbye!

In indoor spaces, the house or the room acts as an impetus for the senses. Each artistic detail has a great role in it. Strong dramatics is the image of the lyric hero in the dream of a dream, which is the result of this or that appearance.

The chronotype of the room are the starting point for vital contradictions. The conflict between the lyric poet and the living conditions in Usman Azim poems is a philosophical burden.

The conflicts between opposing characters are often less frequent, often in love and disagreement. The most common conflict in poetry is the incongruity of the lyric character, as it is seen as a struggle between its weaknesses and strength. In the above verses, the lyrical hero's deprivation of beloved girl is expressed as a gossip and the jealousy that follows. The lyric time involves day and night, "Dawn, and you do not exist. // The sun will go down, // you do not," will expose the reader to a few days.

In the poet's creativity, the chamber of the "room" is the process of starting the psychological state of the lyrical subject. Every detail in the art scene leads to further reality.

Столимда сен ёзган хатлар,
Девордаги суратда ҳам сен
Меҳр билан боқиб турибсан.
Деразадан кўринган осмон
Парчасига шодмон боқардик,
Юлдузлари кулганида ҳам,
Ол шафаққа тўлганида ҳам...
Хонам, ўзим, бу улкан олам
Сендан қолган ғамгин хотира [5. 146.]

On my desktop,
You are on the wall
You are looking with kindness.
The sky above the window
We used to live in luxury,
Even when the stars laugh,
When it's dawn on dawn ...
My room, myself, is a great world
The Sacred Memory of You [5. 146.]

In epic works, the writer assessed very broadly and comprehensively to the chronotype of the house or room. It is also a center to open heroes' character and feelings. Every details are looked through carefully. Through them, the social class of the heroes is determined (Oybek "Kutluğ Kon", M.M.Dust. "Lolazor"). And in dramatic works this is more apparent. The same thing happens in certain rooms. "From the point of view of the plot and composition, meetings take place, there are conflicts, adventures, solutions, and finally, very important characters," ideas ", heroic" passions ". [6. 203.]

For the sake of the nature of the work of art, it is a bit different for the emotionally advantageous, that is, every detail of the art does not go into the literal text. Through them, the philosophical meaning is expressed. Every detail of the day lends itself to the lyric hero in the past and present day. Now that room becomes even the memory of the universe.

The station is also one of the most important chronographs in the works of a poet. It is mainly associated with the motive of the rendezvous, but he does not meet his beloved. It acts as an observer only from an external object.

Ўша – мени ҳеч ким соғинмаган шом
Авто бекатида ҳайрона турдим.
Бошимни кўтариб боқдим бир замон.
Қаршимда бир йигит, бир қизни кўрдим, [5. 155.]

It is a night that nobody misses
I was amazed at the car station.

It was a time when I looked up.
In front of me I saw a girl and a boy [5. 155]

The hero himself is lonely, as the poem tells the reader through the phrase "nobody misses me". It is natural for the reader to imagine that he met his beloved girl. However, the work begins with realizing that the process is the opposite. The station chronotype at poetry is different from room chronotypes. The chronology of the room is caused by the fact that the psychological distress of the hero is due to the facts that he knows, while the coincidence in the stationary chrono is primarily characteristic.

Because every artistic scene has its own functional nature in poetry. House, room chronotypes are personality, privacy, and the author's views on what is usually happened, happening or going to happen. Station chronotypes are shared in the context of literary text, and the reality that happens is coincidental and unusual.

DISCUSSION

In the above verses, the lyric hero meets a boy and a girl at the station by accident, and describes the beauty of the girl to the smallest details. "The belt that wears his waist is blue. // Even the four buttons were blue ... // The wind blew - the eye, a pinch in the shoulder // Hair on the forehead.

The poet's poetry has more traffic, street chronotypes, and in addition to the meetings of lovers, and beloved, we can also make lyrical heroic remarks to different layers of society.

Or, through the street chronotype, the lyrical character of the hero describes himself as a mourning nap, without a fraud.

Қоқилади ҳорғин отлар,
Ғижирлайди арава.
Ғилдираклар изи йўлда
Тўзғиётган калава.

Strangled horses,

Carousel truck.

The wheels are on the track

The shingles.

The metaphorical imagery is similar to that of the crooked string, which marks the wheel's trail as a symbol of love and points to the fate of the lover.

Тўйинг бўлди, даранглади
Чилдирмаю ноғора.
Мен кўчангда бўзлаб кездим,
Музлаб кездим-демона. [5. 196.]

The wedding took place

Do not tear off the drum.

I walked in the street,

I wander as a ghost. [5. 196.]

The reader is aware that the suffering of the hero may not be a historic way of being driven away by his carriage. The second and third paragraphs describe the psychological state of the lover to the level of mental illness.

Subjectivity in street chronotype is of particular importance. The author is impressed by the fact that he or she is overseas, or directly involved in that process. The inner experiences of the hero are expressed in the background of the loss.

The poem "The Reportage from the street" does not portray any love or sadness in a poetry. Instead, they are contrasted with various fate and facial expressions.

Бу одамнинг икки кўлида
икки қаппайган тўрхалта,
рўзғоридан бошқа дунёни билмайди
бу одам.
Бу одам душман билан қувонган учун
дўстларининг ёнида ғамгин.

It's in the hands of a man
two junk bags,
He does not know the world except his life
this is the man.
This man is happy with the enemy
saddened by his friends.

The chronotype of the road are described as the separating motifs of various fates, and in the context of lyric genres depicting the pillars of the same destiny and the mainstream.

According to M. Bakhtin, "On the same road ("on the main road"), at the same time, there are many different lines of space, degree, beliefs, nationalities, and young people. In this case, the norms of social hierarchy can be met by chance, even those who are far from the location. Here are some conflicts, different bouts of confusion ... These nodes are linked and events occurring. In this case, the time is poured into the space where it flows.

CONCLUSIONS

The metaphoric way is given in order to describe "way of life", "new way", "historic way" ... [6. 201.] In some cases, however, there are some ideas about epic genres, but in the nature of lyrical genres, it also has some or all of the characteristics of the road chronotype. While the chronograph of Usman Azim's work is reflected in the heartbeat of a beloved lover, in some of his poems, besides the destabilizing problems in society, life's problems and everyday issues are also covered.

The life of lyric hero is described in his poems, such as "Ballade about items," "Parallel Stripes," "Open My Soul, Returning to My Soul," "Ballade about desert," and "My Sweetheart, Clock is going". In lyric genres, there are problems in the past, interpretation of sufferings not only in "main roads", but also in the smaller streets.

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