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Turkish Studies - Language and Literature

eISSN: 2667-5641

Research Article / Araştırma Makalesi



ANKARA SCIENCE
UNIVERSITY

Folklore Symbols and Individuality in the Uzbek Poetry of the National Independence Period

*Bağımsızlık Dönemi Özbek Şiirinde Folklor Sembolleri ve Bireysellik**

Zilola Eshanova**

Abstract: Symbols are literary phenomena present in the cultural contexts of people worldwide. Although symbols are typological according to the laws of use in different cultural contexts, they differ in that they have a unique paradigm of meaning that is nationally mental in different cultural contexts. Uzbek literary context of the Independence period, a scientific gap, such as the principles of variation of symbols and the lack of study of the laws of the formation of paradigms of meanings, allowed us to study this theoretical problem systematically. In the research article the problem of complex meanings of symbols in the context of Uzbek literature is studied; provided the formation of symbols under the influence of archetypes, myths, and folklore works; clarified the expansion of the semantic field of symbols under the influence of the of different cultural contexts is clarified; and approaches to the use of folklore symbols in Uzbek poetry of the independence period are identified. The change in the meaning of traditional symbols and the formation of new meanings under the influence of the socio-political reality of the period and the literary context of the independence period are substantiated. To achieve this goal, contextual, comparative, comparative-historical, and hermeneutic analysis approaches were used. Uzbek poetry of the Independence period is developing based on leading trends such as the synthesis of folklore traditions with new artistic forms and the creative use of folklore symbols as a form of artistic expression. In the poetry of the period, the meanings of traditional symbols changed and acquired a new meaning under the influence of the socio-political and literary context of the independence period. Poets of this period, using traditional images and symbols such as violet, rosehip, tree, cypress, willow, poplar, building, headscarf, apple, pomegranate, white snake, river, ring, and hearth in stylised or individual approaches, covered socio-historical themes such as love, the nation, the fate of the motherland, the concerns of a free country, and Turkic unity. As a result, it is justified that when works are created by stylising traditional symbolic images that appear in folklore, they preserve the immutable semantics of symbols; when works are created with an individual approach to folklore symbols, new interpretations emerge through cognition and aesthetic experience.

Keywords: Uzbek Literature of the Independent Period, folklore, poetry, artistic images, symbol, individuality.

* This article was prepared based on the chapter of the author's doctoral dissertation titled "The Synthesis of Folklore in Uzbek Poetry of the Independence Period," completed at the Department of Uzbek Literary Studies of Andijan State University.

Bu makale, yazarın Andican Devlet Üniversitesi Özbek Edebiyatı Bölümü'nde tamamladığı "Bağımsızlık Dönemi Özbek Şiirinde Halk Edebiyatının Sentezi" başlıklı doktora tezinin bir bölümüne dayanılarak hazırlanmıştır.

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Cite as/ Atıf: Eshanova, Z. (2026). Folklore symbols and individuality in the Uzbek poetry of the national independence period / Bağımsızlık dönemi Özbek şiirinde folklor sembolleri ve bireysellik. *Turkish Studies - Language and Literature*, 21(3), 5401-5448. Ankara Bilim University Publications. <https://dx.doi.org/10.7827/TurkishStudies.94531>

Received/Geliş: 23 May/Mayıs 2026

Accepted/Kabul: 20 September/Eylül 2026

Published/Yayın: 25 September/Eylül 2026

Checked by plagiarism software



Öz: Simgeler dünya genelindeki kültürel bağlamlarda yer alan edebî fenomenlerdir. Simgeler farklı kültürel bağlamlarda kullanım yasalarına göre tipolojik olsalar da, farklı kültürel bağlamlarda ulusal-zihinsel olan benzersiz bir anlam paradigmasına sahip olmalarıyla farklılık gösterirler. Bağımsızlık dönemi Özbek edebiyatı bağlamında, sembollerin varyantlaşma ilkelerinin, anlam paradigmalarının oluşum yasalarının araştırılmaması gibi bilimsel bir boşluk, bu teorik sorunu sistematik bir şekilde araştırmamıza olanak sağladı. Araştırma makalesinde, sembollerin Özbek edebiyatı bağlamındaki anlamlar topluluğu sorunu incelenmiştir; sembollerin arketip, mit ve folklor eserlerinin etkisiyle oluştuğu ispatlanmıştır; farklı dönemlerin kültürel bağlamının etkisiyle sembolün semantik alanının genişlemesi, farklı anlamlar topluluğunun oluşum yasaları açıklanmıştır; bağımsızlık dönemi Özbek şiirinde folklor sembollerinin kullanım yaklaşımları belirlenmiş, dönemin sosyo-politik gerçekliği ve bağımsızlık dönemi edebi bağlamının etkisiyle geleneksel sembollerin anlamının değiştiği ve yeni anlamlarının oluştuğu kanıtlanmıştır. Bu hedefi gerçekleştirmek için bağlamsal, karşılaştırmalı, karşılaştırmalı-tarihsel ve hermenötik analiz yöntemlerine başvuruldu. Bağımsızlık dönemi Özbek şiiri, folklor geleneklerinin yeni sanatsal biçimlerle sentezi, sanatsal ifade biçimlerinden biri olan folklor sembollerinin yaratıcı kullanımı gibi öncü yönler temelinde gelişmektedir. Dönemin şiirinde geleneksel sembollerin anlamları, bağımsızlık döneminin sosyo-politik ve edebi kontekstinin etkisiyle değişti ve yeni anlamlar kazandı. Bu dönemin şairleri, menekşe, itburnu, ağaç, sərvi, tal, bina, başörtü, elma, nar, beyaz yılan, nehir, yüzük, ocak gibi geleneksel imge ve sembolleri stilize ederek ya da bireysel bir yaklaşım yoluyla bu unsurlardan yararlanarak aşk, millet, ana yurt kaderi, özgür yurt endişeleri, Türk birliği gibi sosyo-tarihi konuları ele almışlardır. Sonuç olarak, folklordaki geleneksel sembolik imgeleri stilize ederek kullandıklarında, folklordaki değişmez sembol semantiğinin korunması; folklordaki sembollere bireysel yaklaşım yoluyla eserler yaratıldığında ise, bilinç ve estetik deneyim yoluyla sembollerin yeni yorumlarının ortaya çıkışı temellendi.

Anahtar Kelimeler: Bağımsızlık Dönemi Özbek Edebiyatı, folklor, şiir, sanatsal imge, sembol, bireysellik.

Structured Abstract:

In the Uzbek poetry of the Independence period, the creation of works of art that synthesise folklore, world, and classical literary traditions is the leading trend. Various socio-political and cultural factors have laid the groundwork for strengthening the principle of folklore synthesis in poetry and the creative use of folklore works, images, and symbols. In this study, the variation of symbols under the influence of various cultural, historical, and social contexts, the expansion of their semantic field, and the regularities of the formation of a set of various meanings were explored based on the analysis of works by poets whose writing synthesised folklore traditions with modern poetic forms in the Uzbek poetry of the Independence period.

The essence of traditional poetic symbols is nourished by myth and folklore and draws on a paradigm of meanings that has developed over the years as culture and artistic thought have evolved, culminating in our modern literature. The complex of meanings of symbols is not formed within the framework of a single work, but rather under the influence of archetypes from a long history and culture, psychological factors, and the cultural context of different eras. Through the changes that the stable meaning of a symbol experiences under the influence of the historical and social context of a certain era, as well as following the ideological purpose of the poet, through the expansion of the semantic field of the symbolic image, a set of different meanings is formed, variations appear and transform into a method of encoding the author's intention in artistic creation. The concepts of symbol and archetype are related, but they are not the same. Archetypes appear as symbols in a cultural context, while a symbol is multi-layered; it differs from stable universals (archetypes) in its scope of meaning and in its interpretive ambivalence.

Since folkloric symbols are used creatively by authors in written literature in accordance with the literary context of different periods, the symbolic image chosen by the poet is in harmony with the essence of traditional symbols preserved in the epic memory and artistic mind of the people for thousands of years. While folklore symbols, as invariants, are based on archetypes, the symbol in literature is a variant that has arisen within the scope of the archetype and the folklore symbol's meaning. Folklore symbols (invariant) are stable, while the symbol in literature expands and forms new variants within the scope of the folklore symbol's meaning. Each author, in written literature, shapes the symbol in accordance with the essence of the folklore symbol. Variants of the symbol in literature arise when poets creatively use the invariant folkloric symbol and form various individual interpretations of it. For example, the symbol of the tree in folk songs originated from the transformation of totemistic myths; therefore, it has a symbolic meaning for a person. It was also expanded in folklore with various attributes, coming to express the symbolic meaning of a fruit tree as a woman and a fruitless tree as a man, and continues to expand and vary within this semantic field. Symbols of trees in various lyrical works: willow, weeping willow, poplar, cypress, and plane tree - all are different variants based on the meaning of the folklore symbol of the tree, and their meaning expanded in accordance with various literary and cultural contexts. The interpretation of the cypress in classical lyrical works as the stature of a beautiful beloved, and a righteous person who "lived his life in purity," or the interpretation of the willow as a lover and a plane tree as the young man in modern poetry are variants of the symbol in literature - a set of meanings that arose within the scope of the meaning of the invariant folkloric symbol.

Poets working during the Independence period preserved the semantics of traditional symbolic images in folklore by using them without an individual approach, that is, stylising these images, and applied them to express love themes. In poems such as N. Narzullayev's "Ishqim tushti o'shanga" ("My love fell to that"), Turob Tula's "Ro'mol yoyibman dorga" ("I hanged a scarf on a line"), H. Karim's "Muvashshah" (a poetic genre), Gulbahor Ortiqhodjayeva's "Ertakka aylandim..." ("I turned into a fairy tale"), Khurshidabonu's "Daryodin okib kelodir..." ("There flowing down the river..."), Iqbol Mirzo's "Tilla uzuk" ("Golden ring"), and in poetic fragments from Usmon Azim's work "Bakhshiyona", the expression of love themes is given based on the stylisation of symbolic images such as an apple, a scarf, a white snake, a river, and a ring. Therefore, an individual interpretation is not noticeable in these works, and the symbolic content used by the poet is consistent with the semantics of the invariant symbol in folklore.

In the poetry of this period, a creative, individual approach to folklore symbols is also evident, and new interpretations are created. The meaning of the core folkloric symbol is expanded through various attributes and predicates, yielding a set of distinct meanings. The same paradigm is also evident in the literary symbol created under the influence of the folklore symbol, with the difference being the expansion of the symbol's meaning in literature through various attributes and predicates, as well as the creator's individual

approach to the artistic image. In the works of the poets of the Independence period, due to the renewal of the lyrical "I", traditional symbols acquired new meanings and underwent change in the context of the time. In particular, Usman Azim's poem "Maktub" ("The Letter") preserves the meaning of folklore symbols such as willow, wood, and building; that is, they mean a common person, a lover. The poet's individual approach to this symbol is evident in the phrase "to become a wood (timber frame) for the building". In tradition, there was a meaning of man and family based on the invariant symbols of wood and building in folklore, but "being a wood to the building," based on the combination of these two symbols, is the product of the poet's innovative approach. In the poem "Anor" ("Pomegranate") by N. Juraev, the innovative approach to the image of the pomegranate in the poem is evident in the poetic findings: "the blood of the pomegranate cheeks", "the blood seeping from the wound in the lip", "the bleeding tooth".

In the poetry of the Independence period, folklore symbols are also used to interpret themes of concern about Turkestan (qayg'usi) and the unity of the Turkic peoples. The poetic depiction of the theme of Turkic unity, which began with Rauf Parfi's work, was continued by young poets such as Mansur Jumaev, Sukhrob Ziya, Shahriyor Shavkat, and Najmiddin Turon, who work in Uzbek poetry during the independence period. In Sukhrob Ziya's poems "Qush qismati" (The bird's fate), "Sirkda bo'ri" (The wolf in the circus), and in Najmiddin Turon's poem "Kok bori kezgan sarhad" ("The boundary where the blue wolf roamed"), through the usage of folklore symbols such as bird, crow, eagle, raven, dog, and synecdoche imagery such as head, sparkling eye, the theme of Turan, and the unity of the Turkic state, which originate in the artistic thinking of the nation, are poetically interpreted. The image of the blue wolf in the poem was created through the transformation of a totemic myth that depicted it as the ancestor of the Turks, and this mythologeme pointed to the meaning of ancestors and their role as patrons in cultural memory.

In conclusion, the study of symbols as a suggestive image of poetic memory showed that the patterns of application of this mechanism in different cultural contexts are the same, but have different semantic paradigms and sets of meanings within each cultural context. The study of the variation of symbols and the laws of the formation of the set of meanings in the context of Uzbek literature of the period of Independence made it possible to reveal the code hidden in the symbols' essence, understand individual interpretations, shed light on socio-political processes, reveal the meanings hidden in the essence of poems, and demonstrate the artistic skill of the poet. The theoretical conclusions drawn from the study help reveal the sets of meanings of symbols across different literary contexts and identify typologies within them.

Keywords: Uzbek Literature of the Independent Period, folklore, poetry, artistic images, symbol, individuality.

الملخص المنظم

الهدف في شعر الحقبة الاستقلالية الأوزبكية، يُعد إنتاج أعمال فنية تميز بين الفولكلور والعالمية والتقاليد الأدبية الكلاسيكية الاتجاه الرئيس. فقد هيأت عوامل اجتماعية-سياسية وثقافية متعددة الأرضية لترسيخ مبدأ المزج الفولكلوري في الشعر والاستخدام الإبداعي للأعمال والصور والرموز الفولكلورية. في هذه الدراسة جرى تحليل تنوع الرموز تحت تأثير السياقات الثقافية والتاريخية والاجتماعية المختلفة، وتوسيع حقولها الدلالية، وقوانين تشكل مجموعات المعاني المتعددة، وذلك بالاستناد إلى أعمال شعراء جمعوا بين التقاليد الفولكلورية والأشكال الشعرية الحديثة في شعر الحقبة الاستقلالية الأوزبكية.

المضمون النظري جوهر الرموز الشعرية التقليدية يتغذى من الأسطورة والفولكلور ويستند إلى منظومة معاني تراكتت عبر تطور الثقافة والفكر الفني، لتتبلور في أدبنا الحديث. إن مركب معاني الرموز لا يتشكل ضمن عمل واحد، بل تحت تأثير النماذج الأولية (الأركيتايب) الممتدة عبر التاريخ والثقافة، والعوامل النفسية، والسياق الثقافي لعصور مختلفة. من خلال التغيرات التي يمر بها المعنى الثابت للرمز تحت تأثير السياق التاريخي والاجتماعي لعصر معين، وبحسب الغرض الأيديولوجي للشاعر، ومن خلال توسيع الحقل الدلالي للصورة الرمزية، تتكون مجموعة من المعاني المختلفة، وتظهر تنوعات تتحول إلى وسيلة لترميز قصد المؤلف في الإبداع الفني. إن مفهومي الرمز والنموذج الأولي مرتبطان ولكنهما غير متطابقين؛ فالنموذج الأولي يظهر كرمز في سياق ثقافي، بينما الرمز متعدد الطبقات ويختلف عن الكليات الثابتة (الأركيتايب) في نطاق معناه وفي ازدواجيته التأويلية.

الرموز الفولكلورية والأدب المكتوب بما أن الرموز الفولكلورية تُستخدم إبداعياً في الأدب المكتوب وفقاً للسياق الأدبي لمراحل مختلفة، فإن الصورة الرمزية التي يختارها الشاعر تتسجم مع جوهر الرموز التقليدية المحفوظة في الذاكرة الملحمية والعقل الفني للشعب عبر آلاف السنين. فالرموز الفولكلورية، باعتبارها ثوابت، تستند إلى النماذج الأولية، بينما الرمز في الأدب هو متغير نشأ ضمن نطاق النموذج الأولي ومعنى الرمز الفولكلوري. الرموز الفولكلورية (الثابتة) مستقرة، أما الرمز في الأدب فيتوسع ويشكل متغيرات جديدة ضمن نطاق معنى الرمز الفولكلوري. كل مؤلف في الأدب المكتوب يشكل الرمز وفقاً لجوهر الرمز الفولكلوري. تنوعات الرمز الأدبي تنشأ عندما يستخدم الشعراء الرمز الفولكلوري الثابت استخداماً إبداعياً ويشكلون تفسيرات فردية متنوعة له. على سبيل المثال، رمز الشجرة في الأغاني الشعبية نشأ من تحول الأساطير الطوطمية؛ لذلك له معنى رمزي للإنسان. وقد توسع في الفولكلور بسمات مختلفة، ليعبر عن معنى الشجرة المثمرة

كرمز للمرأة والشجرة العقيمة كرمز للرجل، ويواصل التوسع والتنوع ضمن هذا الحقل الدلالي. رموز الأشجار في الأعمال الغنائية المختلفة الصفصاف، الصفصاف الباكي، الحور، السرو، والذلب — كلها متغيرات مختلفة تستند إلى معنى الرمز الفولكلوري للشجرة، وقد توسعت — معانيها وفقاً للسياقات الأدبية والثقافية المختلفة. تفسير السرو في الأعمال الغنائية الكلاسيكية كقوام الحبيبة الجميلة أو كشخص صالح «عاش حياته في الطهر»، أو تفسير الصفصاف كعاشق والذلب كشاب في الشعر الحديث، هي متغيرات للرمز الأدبي — مجموعة معاني نشأت ضمن نطاق معنى الرمز الفولكلوري الثابت.

أمثلة تطبيقية حافظ شعراء الحقبة الاستقلالية على دلالات الصور الرمزية التقليدية في الفولكلور باستخدامها دون مقارنة فردية، أي عبر أسلوب التمثيل، لتوظيفها في التعبير عن موضوعات الحب. ففي قصائد مثل «عشقي وقع هناك» لنارزولايف، و«نشرت وشاحاً على الجبل» لتوروب تولا، و«موشح» لحكمت كريم، و«تحولت إلى حكاية...» لغلبهار أورتيقوجاييفا، و«يجري من النهر...» لخرشيدابونو، و«الخاتم الذهبي» لإقبال ميرزو، وفي مقاطع شعرية من عمل «بخشيوينا» لعثمان عظيم، يظهر التعبير عن موضوعات الحب عبر تمثيل صور رمزية مثل التفاحة، الشاح، الأفعى البيضاء، النهر، والخاتم. لذلك لا يلاحظ تفسير فردي في هذه الأعمال، والمحتوى الرمزي المستخدم يتوافق مع دلالات الرمز الفولكلوري الثابت. في المقابل، يظهر أيضاً في شعر هذه الحقبة نهج فردي إبداعي للرموز الفولكلورية، حيث يُبتكر تفسيرات جديدة. فالمعنى الأساسي للرمز الفولكلوري يتوسع عبر سمات مختلفة، لينتج مجموعة معاني متميزة. المثال الأبرز قصيدة «الرسالة» لعثمان عظيم، حيث يحافظ على معنى رموز الصفصاف والخشب والبناء كرموز للشخص العادي أو العاشق، لكنه يبتكر معنى جديداً في عبارة «أن يصبح خشباً للبناء»، وهو دمج مبتكر بين رمزي الخشب والبناء. كذلك في قصيدة «الرمز» لن. جورايف، يظهر النهج الإبداعي في «...صور مثل «دم حدود الرمان»، «الدم النازف من جرح الشفة»، «السن النازف».

الرموز والهوية القومية في شعر الحقبة الاستقلالية تُستخدم الرموز الفولكلورية أيضاً لتفسير موضوعات القلق على تركستان ووحدة الشعوب التركية. فقد بدأ التصوير الشعري لموضوع الوحدة التركية مع أعمال رؤوف بارفي، وتابعه شعراء شباب مثل منصور جوماتيف، صُخروب زيا، شهریار شافكات، ونجمدين توروب. ففي قصائد صُخروب زيا «مصير الطائر»، «الذنب في السيرك»، وفي قصيدة نجمدين توروب «الحدود التي جال فيها الذنب الأزرق»، تُفسر موضوعات توران ووحدة الدولة التركية شعرياً عبر استخدام رموز فولكلورية مثل الطائر، الغراب، النسر، الكلب، وعبر صور مجازية كالـ«رأس» و«العين المتألثة». صورة الذنب الأزرق في القصيدة نشأت من تحول أسطورة طوطمية تصوّره كجذّ للأتراك، وهذه الأسطورة تشير إلى معنى الأسلاف ودورهم كحماة في الذاكرة الثقافية.

الخاتمة أظهر تحليل الرموز كصور إيحائية للذاكرة الشعرية أن أنماط استخدامها في سياقات ثقافية مختلفة متشابهة، لكنها تحمل حقولاً دلالية ومجموعات معاني مختلفة ضمن كل سياق. دراسة تنوع الرموز وقوانين تشكل مجموعات المعاني في سياق الأدب الأوزبكي في الحقبة الاستقلالية مكّنت من كشف الشيفرة الكامنة في جوهر الرموز، وفهم التفسيرات الفردية، وإلقاء الضوء على العمليات الاجتماعية-السياسية، وكشف المعاني المستترة في جوهر القصائد، وإبراز المهارة الفنية للشاعر. الاستنتاجات النظرية المستخلصة من الدراسة تساعد على كشف مجموعات معاني الرموز عبر سياقات أدبية مختلفة وتحديد نماذجها.

الكلمات المفتاحية الأدب الأوزبكي في الحقبة الاستقلالية؛ الفولكلور؛ الشعر؛ الصور الفنية؛ الرمز؛ الفردية

Résumé Structuré:

Objectif Dans la poésie ouzbèke de la période de l'Indépendance, la création d'œuvres d'art qui synthétisent les traditions folkloriques, mondiales et classiques constitue la tendance dominante. Divers facteurs socio-politiques et culturels ont préparé le terrain pour renforcer le principe de synthèse folklorique dans la poésie et l'usage créatif des œuvres, images et symboles du folklore. Cette étude analyse la variation des symboles sous l'influence de contextes culturels, historiques et sociaux variés, l'expansion de leur champ sémantique et les régularités de la formation d'un ensemble de significations multiples, à partir des œuvres de poètes ayant combiné les traditions folkloriques avec des formes poétiques modernes dans la poésie ouzbèke de la période de l'Indépendance.

Cadre théorique L'essence des symboles poétiques traditionnels se nourrit du mythe et du folklore et s'appuie sur un paradigme de significations développé au fil des siècles, à mesure que la culture et la pensée artistique évoluaient, pour culminer dans notre littérature moderne. Le complexe de significations des symboles ne se forme pas dans le cadre d'une seule œuvre, mais sous l'influence d'archétypes issus d'une longue histoire et culture, de facteurs psychologiques et du contexte culturel de différentes époques. Les changements que subit le sens stable d'un symbole sous l'influence du contexte historique et social d'une époque donnée, ainsi que selon l'intention idéologique du poète, élargissent le champ sémantique de l'image symbolique et produisent un ensemble de significations diverses, des variations qui deviennent un procédé de codage de l'intention de l'auteur dans la création artistique. Les concepts de symbole et d'archétype sont liés mais distincts : l'archétype apparaît comme symbole dans un contexte culturel, tandis que le symbole est pluriel et se distingue des universaux stables (archétypes) par l'étendue de son sens et son ambivalence interprétative.

Symboles folkloriques et littérature écrite Les symboles folkloriques sont utilisés de manière créative par les auteurs dans la littérature écrite en fonction du contexte littéraire des différentes périodes.

L'image symbolique choisie par le poète est en harmonie avec l'essence des symboles traditionnels conservés dans la mémoire épique et l'esprit artistique du peuple depuis des millénaires. Les symboles folkloriques, invariants, reposent sur des archétypes, tandis que le symbole en littérature est une variante née dans le champ de l'archétype et du sens du symbole folklorique. Les invariants sont stables, alors que le symbole littéraire s'élargit et forme de nouvelles variantes. Chaque auteur façonne le symbole en accord avec l'essence du symbole folklorique. Les variantes apparaissent lorsque les poètes utilisent de manière créative l'invariant folklorique et en proposent des interprétations individuelles. Par exemple, le symbole de l'arbre dans les chants populaires provient de la transformation des mythes totémiques ; il a donc une signification symbolique pour l'homme. Il s'est enrichi dans le folklore de divers attributs, exprimant la signification de l'arbre fruitier comme femme et de l'arbre stérile comme homme, et continue de se diversifier. Les symboles d'arbres dans les œuvres lyriques — saule, saule pleureur, peuplier, cyprès, platane — sont des variantes fondées sur le symbole folklorique de l'arbre, dont le sens s'est élargi selon les contextes littéraires et culturels. L'interprétation du cyprès dans la poésie classique comme stature de la bien-aimée ou comme homme pieux « ayant vécu dans la pureté », celle du saule comme amant ou du platane comme jeune homme dans la poésie moderne, sont des variantes du symbole littéraire.

Exemples et applications Les poètes de la période de l'Indépendance ont préservé la sémantique des images symboliques traditionnelles en les stylisant pour exprimer des thèmes amoureux. Dans des poèmes tels que « Ishqim tushti o'shanga » de N. Narzullayev, « Ro'mol yoyibman dorga » de Turob Tula, « Muvashshah » de H. Karim, « Ertakka aylandim... » de Gulbahor Ortqhodjayeva, « Daryodin okib kelodir... » de Khurshidabonu, « Tilla uzuk » d'Iqbol Mirzo, et dans des fragments de « Bakhshiyona » d'Usmon Azim, l'expression des thèmes amoureux repose sur la stylisation d'images symboliques telles que la pomme, l'écharpe, le serpent blanc, la rivière et l'anneau. Ainsi, une interprétation individuelle n'est pas perceptible dans ces œuvres, et le contenu symbolique utilisé par le poète correspond à la sémantique de l'invariant folklorique. Toutefois, une approche créative et individuelle apparaît également, produisant de nouvelles interprétations. L'exemple de la poésie d'Usmon Azim « Maktub » illustre l'innovation : le poète conserve le sens des symboles du saule, du bois et du bâtiment comme symboles de l'homme ou de l'amant, mais invente une nouvelle signification dans l'expression « devenir bois pour le bâtiment ». De même, dans « Anor » de N. Juraev, l'approche innovante du symbole de la grenade se manifeste dans des trouvailles poétiques telles que « le sang des joues de grenade », « le sang s'écoulant de la blessure de la lèvre », « la dent qui saigne ».

Symboles et identité nationale Dans la poésie de l'Indépendance, les symboles folkloriques servent aussi à interpréter les thèmes de la préoccupation pour le Turkestan et de l'unité des peuples turcs. La représentation poétique de l'unité turque, initiée par Rauf Parfi, a été poursuivie par de jeunes poètes tels que Mansur Jumaev, Sukhrob Ziyo, Shahriyor Shavkat et Najmiddin Turon. Dans les poèmes de Sukhrob Ziyo « Qush qismati » et « Sirkda bo'ri », et dans « Kok bori kezgan sarhad » de Najmiddin Turon, les thèmes du Turan et de l'unité de l'État turc sont interprétés poétiquement à travers des symboles folkloriques comme l'oiseau, le corbeau, l'aigle, le chien, ainsi que des synecdoques comme la tête ou l'œil étincelant. L'image du loup bleu est issue de la transformation d'un mythe totémique le représentant comme ancêtre des Turcs, ce mythologème renvoyant au rôle des ancêtres comme protecteurs dans la mémoire culturelle.

Conclusion L'étude des symboles comme images suggestives de la mémoire poétique montre que les schémas d'application de ce mécanisme dans différents contextes culturels sont similaires, mais possèdent des paradigmes sémantiques et des ensembles de significations distincts. L'analyse de la variation des symboles et des lois de formation des ensembles de significations dans le contexte de la littérature ouzbèke de la période de l'Indépendance a permis de révéler le code caché dans l'essence des symboles, de comprendre les interprétations individuelles, d'éclairer les processus socio-politiques, de dévoiler les significations implicites des poèmes et de démontrer la maîtrise artistique des poètes. Les conclusions théoriques issues de l'étude contribuent à révéler les ensembles de significations des symboles dans divers contextes littéraires et à identifier leurs typologies.

Mots-clés Littérature ouzbèke de la période de l'Indépendance ; folklore ; poésie ; images artistiques ; symbole ; individualité

Resumen Estructurado:

Objetivo En la poesía uzbeka del período de la Independencia, la creación de obras de arte que sintetizan tradiciones folclóricas, universales y clásicas constituye la tendencia principal. Diversos factores sociopolíticos y culturales han sentado las bases para fortalecer el principio de síntesis folclórica en la poesía y el uso creativo de obras, imágenes y símbolos del folclore. En este estudio se exploran la variación de los símbolos bajo la influencia de distintos contextos culturales, históricos y sociales, la expansión de su campo semántico y las regularidades en la formación de un conjunto de significados diversos, a partir del análisis de obras de poetas que combinaron tradiciones folclóricas con formas poéticas modernas en la poesía uzbeka del período de la Independencia.

Marco teórico La esencia de los símbolos poéticos tradicionales se nutre del mito y del folclore, y se apoya en un paradigma de significados desarrollado a lo largo de los siglos conforme evolucionaban la cultura y el pensamiento artístico, culminando en nuestra literatura moderna. El complejo de significados de los símbolos no se forma dentro de una sola obra, sino bajo la influencia de arquetipos de larga trayectoria histórica y cultural, factores psicológicos y el contexto cultural de diferentes épocas. Los cambios que experimenta el significado estable de un símbolo bajo la influencia del contexto histórico y social de una época determinada, así como según el propósito ideológico del poeta, amplían el campo semántico de la imagen simbólica y generan un conjunto de significados diversos, variaciones que se convierten en un método de codificación de la intención del autor en la creación artística. Los conceptos de símbolo y arquetipo están relacionados, pero no son idénticos: los arquetipos aparecen como símbolos en un contexto cultural, mientras que el símbolo es plurivalente y se diferencia de los universales estables (arquetipos) por el alcance de su significado y su ambivalencia interpretativa.

Símbolos folclóricos y literatura escrita Dado que los símbolos folclóricos son utilizados creativamente por los autores en la literatura escrita de acuerdo con el contexto literario de diferentes períodos, la imagen simbólica elegida por el poeta está en armonía con la esencia de los símbolos tradicionales preservados en la memoria épica y el pensamiento artístico del pueblo durante miles de años. Los símbolos folclóricos, como invariantes, se basan en arquetipos, mientras que el símbolo en la literatura es una variante surgida dentro del alcance del arquetipo y del significado del símbolo folclórico. Los símbolos folclóricos (invariantes) son estables, mientras que el símbolo en la literatura se expande y forma nuevas variantes. Cada autor moldea el símbolo en consonancia con la esencia del símbolo folclórico. Las variantes surgen cuando los poetas utilizan creativamente el símbolo folclórico invariante y generan diversas interpretaciones individuales. Por ejemplo, el símbolo del árbol en las canciones populares se originó en la transformación de mitos totémicos; por ello, tiene un significado simbólico para la persona. Se amplió en el folclore con diversos atributos, llegando a expresar el significado simbólico de un árbol frutal como mujer y de un árbol sin fruto como hombre, y continúa expandiéndose y variando dentro de este campo semántico. Los símbolos de árboles en diversas obras líricas —sauce, sauce llorón, álamo, ciprés y plátano— son variantes basadas en el significado del símbolo folclórico del árbol, cuyo sentido se amplió según distintos contextos literarios y culturales. La interpretación del ciprés en obras líricas clásicas como la estatura de la amada bella o como persona justa que «vivió su vida en pureza», o la interpretación del sauce como amante y del plátano como joven en la poesía moderna, son variantes del símbolo en la literatura.

Ejemplos y aplicaciones Los poetas del período de la Independencia preservaron la semántica de las imágenes simbólicas tradicionales del folclore al utilizarlas sin un enfoque individual, es decir, estilizando estas imágenes para expresar temas amorosos. En poemas como «Ishqim tushti o‘shanga» de N. Narzullayev, «Ro‘mol yoyibman dorga» de Turob Tula, «Muvashshah» de H. Karim, «Ertakka aylandim...» de Gulbahor Ortiqhodjayeva, «Daryodin okib kelodir...» de Khurshidabonu, «Tilla uzuk» de Iqbol Mirzo, y en fragmentos poéticos de «Bakhshiyona» de Usmon Azim, la expresión de temas amorosos se da a partir de la estilización de imágenes simbólicas como la manzana, el pañuelo, la serpiente blanca, el río y el anillo. Por lo tanto, no se aprecia una interpretación individual en estas obras, y el contenido simbólico utilizado por el poeta es coherente con la semántica del símbolo invariante en el folclore. Sin embargo, también se observa un enfoque creativo e individual, con nuevas interpretaciones. El ejemplo de la poesía de Usmon Azim «Maktub» ilustra la innovación: el poeta conserva el significado de símbolos como el sauce, la madera y el edificio como símbolos de la persona común o del amante, pero crea un nuevo significado en la frase «convertirse en madera para el edificio». Asimismo, en «Anor» de N. Juraev, el enfoque innovador del símbolo de la granada se manifiesta en hallazgos poéticos como «la sangre de las mejillas de granada», «la sangre que fluye de la herida en el labio», «el diente sangrante».

Símbolos e identidad nacional En la poesía del período de la Independencia, los símbolos folclóricos también se utilizan para interpretar temas de preocupación por Turkestán y la unidad de los pueblos túrquicos. La representación poética del tema de la unidad túrquica, iniciada por Rauf Parfi, fue continuada por jóvenes poetas como Mansur Jumaev, Sukhrob Ziyo, Shahriyor Shavkat y Najmiddin Turon. En poemas de Sukhrob Ziyo como «Qush qismati» y «Sirkda bo'ri», y en «Kok bori kezgan sarhad» de Najmiddin Turon, los temas de Turán y la unidad del Estado túrquico se interpretan poéticamente mediante símbolos folclóricos como el pájaro, el cuervo, el águila, el perro, así como imágenes de sinécdoque como la cabeza y el ojo brillante. La imagen del lobo azul en el poema se creó a partir de la transformación de un mito totémico que lo representaba como ancestro de los turcos, y este mitologema señalaba el significado de los antepasados y su papel como protectores en la memoria cultural.

Conclusión El estudio de los símbolos como imágenes sugestivas de la memoria poética mostró que los patrones de aplicación de este mecanismo en diferentes contextos culturales son similares, pero poseen paradigmas semánticos y conjuntos de significados distintos en cada contexto. El análisis de la variación de los símbolos y de las leyes de formación de conjuntos de significados en el contexto de la literatura uzbeka del período de la Independencia permitió revelar el código oculto en la esencia de los símbolos, comprender interpretaciones individuales, arrojar luz sobre procesos sociopolíticos, descubrir los significados ocultos en la esencia de los poemas y demostrar la destreza artística del poeta. Las conclusiones teóricas derivadas del estudio ayudan a revelar los conjuntos de significados de los símbolos en distintos contextos literarios e identificar tipologías dentro de ellos.

Palabras Clave: Literatura uzbeka del período de la Independencia; folclore; poesía; imágenes artísticas; símbolo; individualidad

结构化摘要:

研究目的 在乌兹别克斯坦独立时期的诗歌中，综合民间、世界和古典文学传统的艺术创作成为主要趋势。多种社会政治与文化因素为加强诗歌中的民间综合原则以及创造性地使用民间作品、意象和符号奠定了基础。本研究通过分析那些在独立时期乌兹别克诗歌中将民间传统与现代诗歌形式相结合的诗人作品，探讨了符号在不同文化、历史和社会语境下的变异、语义领域的扩展以及多重意义形成的规律。

理论框架 传统诗歌符号的本质源于神话与民间传说，并依托于随着文化与艺术思想的发展而逐渐形成的意义范式，最终汇聚于现代文学。符号的意义复合体并非在单一作品中形成，而是在悠久历史与文化的原型、心理因素以及不同时代的文化语境影响下生成。符号的稳定意义在特定时代的历史与社会语境影响下发生变化，并随着诗人的思想目的而扩展语义领域，形成多样化的意义集合，产生变体并转化为艺术创作中编码作者意图的方法。符号与原型相关但并不相同：原型在文化语境中表现为符号，而符号则是多层次的，它在意义范围和解释的双重性上有别于稳定的普遍原型。

民间符号与书面文学 由于民间符号在不同时期的文学语境中被创造性地使用，诗人所选择的符号形象与数千年来保存在民族史诗记忆和艺术心灵中的传统符号本质相契合。民间符号作为不变体，基于原型；而文学中的符号则是源自原型与民间符号意义范围的变体。民间符号（不变体）是稳定的，而文学符号则在民间符号意义范围内扩展并形成新的变体。每位作者在书面文学中都依据民间符号的本质塑造符号。文学符号的变体产生于诗人创造性地使用民间不变符号并形成多样化的个人诠释。例如，民歌中的树符号源自图腾神话的转化，因此对人具有象征意义。在民间传说中，它被赋予多种属性，表达了果树象征女性、无果树象征男性的意义，并在这一语义领域中不断扩展和变化。抒情作品中的树符号——柳树、垂柳、白杨、柏树、悬铃木——都是基于民间树符号意义的不同变体，其意义随着不同文学与文化语境而扩展。古典抒情作品中柏树被解读为美人身姿或“清白度日”的正直之人，现代诗歌中柳树被解读为恋人、悬铃木被解读为青年，都是文学符号的变体。

实例与应用 独立时期的诗人通过不带个人化的方式使用民间符号，即对这些形象进行风格化，以表达爱情主题。在纳尔祖拉耶夫的《我的爱落在那里》、图罗布·图拉的《我把头巾挂在绳上》、哈·卡里姆的《穆瓦什沙哈》、古尔巴哈尔·奥尔提霍贾耶娃的《我变成了童话》、胡尔希达博努的

《河水流淌而来》、伊克博尔·米尔佐的《金戒指》以及乌斯曼·阿齐姆的《巴赫希奥纳》片段中，爱情主题的表达基于对苹果、头巾、白蛇、河流和戒指等符号形象的风格化。因此，这些作品中不明显存在个人化的解释，诗人所用的符号内容与民间不变符号的语义保持一致。与此同时，独立时期的诗歌中也出现了创造性的个人化处理，产生了新的解释。传统符号的核心意义通过不同属性和谓词得到扩展，形成多样化的意义集合。乌斯曼·阿齐姆的《信》就是一个例子：诗人保留了柳树、木材和建筑等符号的民间意义（普通人、恋人），但在“成为建筑的木材”这一表达中创造了新的意义，这是木材与建筑两个符号结合的创新。纳·朱拉耶夫的《石榴》则通过“石榴脸颊的血”“嘴唇伤口渗出的血”“流血的牙齿”等诗意发现展现了石榴符号的创新性。

符号与民族认同 在独立时期的诗歌中，民间符号还被用于解释关于突厥斯坦的忧思和突厥民族团结的主题。由拉乌夫·帕尔菲开创的突厥团结主题的诗意描绘，被曼苏尔·朱马耶夫、苏赫罗布·齐约、沙赫里约尔·沙夫卡特和纳吉姆丁·图龙等年轻诗人延续。在苏赫罗布·齐约的《鸟的命运》《马戏团里的狼》以及纳吉姆丁·图龙的《蓝狼游走的边境》中，通过鸟、乌鸦、鹰、狗等民间符号以及头颅、闪亮的眼睛等提喻形象，诗意地诠释了源自民族艺术思维的图兰主题和突厥国家的团结。诗中的蓝狼形象源自图腾神话的转化，该神话将其描绘为突厥人的祖先，这一神话意象指向祖先的意义及其在文化记忆中作为守护者的角色。

结论 对符号作为诗意记忆的暗示性形象的研究表明，这一机制在不同文化语境中的应用模式相似，但在每个文化语境中具有不同的语义范式和意义集合。在独立时期乌兹别克文学语境中对符号的变异及意义集合形成规律的研究，使我们能够揭示符号本质中隐藏的密码，理解个人化的解释，揭示社会政治过程，阐明诗歌本质中隐含的意义，并展示诗人的艺术技巧。研究所得的理论结论有助于揭示符号在不同文学语境中的意义集合，并识别其中的类型学。

关键词 独立时期乌兹别克文学；民间传说；诗歌；艺术形象；符号；个性

Структурированное Резюме:

Цель исследования В поэзии Узбекистана периода независимости ведущим направлением стало создание произведений искусства, синтезирующих фольклорные, мировые и классические литературные традиции. Различные социально-политические и культурные факторы подготовили почву для укрепления принципа фольклорного синтеза в поэзии и творческого использования фольклорных произведений, образов и символов. В данном исследовании на основе анализа произведений поэтов, сочетающих фольклорные традиции с современными поэтическими формами, рассматриваются вариации символов под влиянием культурных, исторических и социальных контекстов, расширение их семантического поля и закономерности формирования множества значений.

Теоретическая основа Сущность традиционных поэтических символов питается мифом и фольклором и опирается на парадигму значений, сложившуюся на протяжении веков по мере развития культуры и художественной мысли, достигнувшей кульминации в современной литературе. Комплекс значений символов формируется не в рамках одного произведения, а под влиянием архетипов, долгой истории и культуры, психологических факторов и культурного контекста разных эпох. Изменения, которые претерпевает устойчивое значение символа под воздействием исторического и социального контекста определённой эпохи, а также в соответствии с идеологическим замыслом поэта, расширяют семантическое поле символического образа, формируют множество различных значений, вариации и превращаются в способ кодирования авторского замысла в художественном творчестве. Понятия «символ» и «архетип» связаны, но не тождественны: архетипы проявляются как символы в культурном контексте, тогда как символ многослоен и отличается от устойчивых универсалий (архетипов) объёмом значения и интерпретационной амбивалентностью.

Фольклорные символы и письменная литература Так как фольклорные символы творчески используются авторами в письменной литературе в соответствии с литературным контекстом разных периодов, выбранный поэтом символический образ гармонирует с сущностью

традиционных символов, сохранившихся в эпической памяти и художественном сознании народа на протяжении тысячелетий. Фольклорные символы как инварианты основаны на архетипах, тогда как символ в литературе является вариантом, возникшим в пределах архетипа и значения фольклорного символа. Фольклорные символы (инварианты) стабильны, тогда как литературный символ расширяется и формирует новые варианты. Каждый автор формирует символ в соответствии с сущностью фольклорного символа. Варианты литературного символа возникают, когда поэты творчески используют инвариантный фольклорный символ и создают различные индивидуальные интерпретации. Например, символ дерева в народных песнях возник из трансформации тотемистических мифов; поэтому он имеет символическое значение для человека. В фольклоре он расширился различными атрибутами, выражая символическое значение плодового дерева как женщины и бесплодного дерева как мужчины, и продолжает расширяться и варьироваться. Символы деревьев в различных лирических произведениях — ива, плакучая ива, тополь, кипарис, платан — все являются вариантами, основанными на значении фольклорного символа дерева, и их значение расширялось в соответствии с различными литературными и культурными контекстами. Интерпретация кипариса в классических лирических произведениях как стати прекрасной возлюбленной или праведного человека, «жившего в чистоте», или интерпретация ивы как возлюбленного, а платана как юноши в современной поэзии — это варианты литературного символа.

Примеры и применение Поэты периода независимости сохраняли семантику традиционных символических образов фольклора, используя их без индивидуального подхода, то есть стилизуя эти образы для выражения любовных тем. В стихотворениях Н. Нарзуллаева «Моя любовь упала туда», Туроба Тулы «Я повесил платок на верёвку», Х. Карима «Мувашшах», Гулбахор Ортиходжаевой «Я превратился в сказку...», Хуршидабону «Течёт из реки...», Икбола Мирзо «Золотое кольцо» и в поэтических фрагментах из произведения Усмона Азима «Бахшийона» выражение любовных тем основано на стилизации символических образов — яблока, платка, белой змеи, реки и кольца. Поэтому индивидуальная интерпретация в этих произведениях не заметна, а символическое содержание соответствует семантике инвариантного символа в фольклоре. В то же время в поэзии этого периода проявляется творческий индивидуальный подход к фольклорным символам, создаются новые интерпретации. Значение основного фольклорного символа расширяется через различные атрибуты и предикаты, формируя множество значений. В стихотворении Усмона Азима «Письмо» сохраняется значение символов ивы, дерева и здания как символов обычного человека, возлюбленного, но индивидуальный подход поэта проявляется в выражении «стать деревом для здания». В традиции существовало значение мужчины и семьи на основе инвариантных символов дерева и здания, но «быть деревом для здания» как сочетание этих двух символов является продуктом новаторского подхода поэта. В стихотворении Н. Джураева «Гранат» инновационный подход к образу граната проявляется в поэтических находках: «кровь гранатовых щёк», «кровь, сочащаяся из раны на губе», «кровоточащий зуб».

Символы и национальная идентичность В поэзии периода независимости фольклорные символы также используются для интерпретации тем заботы о Туркестане и единства тюркских народов. Поэтическое изображение темы тюркского единства, начатое в произведениях Рауфа Парфи, было продолжено молодыми поэтами — Мансуром Джумаевым, Сухробом Зиё, Шахриёром Шавкатом и Нажмиддином Тураном. В стихотворениях Сухроба Зиё «Судьба птицы», «Волк в цирке» и в стихотворении Нажмиддина Турана «Граница, где бродил голубой волк» темы Турана и единства тюркского государства поэтически интерпретируются через использование фольклорных символов — птицы, ворона, орла, собаки, а также через синекдохи — «голова», «сияющий глаз». Образ голубого волка возник из трансформации тотемистического мифа, изображавшего его предком тюрков; этот мифологем указывает на значение предков и их роль как покровителей в культурной памяти.

Заключение Изучение символов как суггестивных образов поэтической памяти показало, что модели применения этого механизма в разных культурных контекстах схожи, но имеют различные семантические парадигмы и наборы значений в каждом контексте. Исследование вариаций символов и законов формирования множества значений в контексте узбекской литературы периода независимости позволило раскрыть код, скрытый в сущности символов, понять индивидуальные интерпретации, осветить социально-политические процессы, выявить скрытые смыслы стихотворений и продемонстрировать художественное мастерство поэта. Теоретические выводы,

сделанные в ходе исследования, помогают выявить наборы значений символов в разных литературных контекстах и определить их типологии.

Ключевые слова: Узбекская литература периода независимости; фольклор; поэзия; художественные образы; символ; индивидуальность

संरचित सारांश:

उद्देश्य उज़्बेकिस्तान की स्वतंत्रता अवधि की कविता में लोककथाओं, विश्व और शास्त्रीय साहित्यिक परंपराओं का संश्लेषण करने वाले कला-कृतियों का सृजन प्रमुख प्रवृत्ति है। विभिन्न सामाजिक-राजनीतिक और सांस्कृतिक कारकों ने कविता में लोककथा संश्लेषण के सिद्धांत को सुदृढ़ करने और लोककथा की रचनाओं, छवियों और प्रतीकों के रचनात्मक उपयोग की नींव रखी। इस अध्ययन में उन कवियों की रचनाओं के विश्लेषण के आधार पर प्रतीकों की विविधता, उनके अर्थ क्षेत्र का विस्तार और विभिन्न अर्थों के समूह के निर्माण की नियमितताओं का अन्वेषण किया गया है, जिन्होंने स्वतंत्रता अवधि की उज़्बेक कविता में लोककथा परंपराओं को आधुनिक काव्य रूपों के साथ संयोजित किया।

सैद्धांतिक आधार पारंपरिक काव्य प्रतीकों का सार मिथक और लोककथा से पोषित होता है और वर्षों से विकसित अर्थों की परिपाटी पर आधारित है, जो संस्कृति और कलात्मक विचार के विकास के साथ आधुनिक साहित्य में परिणत हुई। प्रतीकों का अर्थ समूह किसी एक रचना के भीतर नहीं बनता, बल्कि लंबे इतिहास और संस्कृति के आदर्श रूपों, मनोवैज्ञानिक कारकों और विभिन्न युगों के सांस्कृतिक संदर्भों के प्रभाव में निर्मित होता है। किसी युग के ऐतिहासिक और सामाजिक संदर्भ के प्रभाव में प्रतीक के स्थिर अर्थ में होने वाले परिवर्तन, कवि के वैचारिक उद्देश्य के अनुसार, प्रतीकात्मक छवि के अर्थ क्षेत्र का विस्तार करते हैं और विभिन्न अर्थों का समूह बनाते हैं। इस प्रकार विविधताएँ उत्पन्न होती हैं और कलात्मक सृजन में लेखक की मंशा को सांकेतिक रूप से व्यक्त करने की विधि बन जाती हैं। प्रतीक और आदर्श रूप (आर्केटाइप) संबंधित हैं, लेकिन समान नहीं हैं: आदर्श रूप सांस्कृतिक संदर्भ में प्रतीक के रूप में प्रकट होते हैं, जबकि प्रतीक बहुस्तरीय होता है और स्थिर सार्वभौमिकताओं से अपने अर्थ क्षेत्र और व्याख्यात्मक द्वैधता में भिन्न होता है।

लोककथा प्रतीक और लिखित साहित्य लोककथा प्रतीकों का रचनात्मक उपयोग लेखक लिखित साहित्य में विभिन्न कालों के साहित्यिक संदर्भों के अनुसार करते हैं। कवि द्वारा चुनी गई प्रतीकात्मक छवि उन पारंपरिक प्रतीकों के सार के अनुरूप होती है, जो हजारों वर्षों से महाकाव्य स्मृति और कलात्मक चेतना में संरक्षित हैं। लोककथा प्रतीक (इनवैरिएंट) आदर्श रूपों पर आधारित होते हैं, जबकि साहित्य में प्रतीक एक वैरिएंट होता है, जो आदर्श रूप और लोककथा प्रतीक के अर्थ क्षेत्र के भीतर उत्पन्न होता है। लोककथा प्रतीक स्थिर होते हैं, जबकि साहित्यिक प्रतीक विस्तार पाकर नए वैरिएंट बनाते हैं। प्रत्येक लेखक प्रतीक को लोककथा प्रतीक के सार के अनुसार गढ़ता है। उदाहरण के लिए, लोकगीतों में वृक्ष का प्रतीक टोटेमवादी मिथकों के रूपांतरण से उत्पन्न हुआ; इसलिए इसका मनुष्य के लिए प्रतीकात्मक अर्थ है। लोककथा में यह विभिन्न गुणों से विस्तारित हुआ, जैसे फलदार वृक्ष स्त्री का प्रतीक और बंजर वृक्ष पुरुष का प्रतीक। लिरिकल रचनाओं में वृक्ष प्रतीक — विलो, रोती विलो, पॉपलर, साइप्रस, और प्लेन ट्री — सभी लोककथा वृक्ष प्रतीक के अर्थ पर आधारित विभिन्न वैरिएंट हैं।

उदाहरण और अनुप्रयोग स्वतंत्रता अवधि के कवियों ने लोककथा के पारंपरिक प्रतीकात्मक छवियों की अर्थवत्ता को बिना व्यक्तिगत दृष्टिकोण के, अर्थात् इन छवियों को शैलीबद्ध करके, प्रेम विषयों को व्यक्त करने में संरक्षित किया। नारज़ुल्लायेव की «मेरा प्रेम वहाँ गिरा», तुरोब तुला की «मैंने दुपट्टा रस्सी पर डाला», ह. करीम की «मुहवशह», गुलबहोर ओर्तिखोजायेवा की «मैं परीकथा बन गया...», खुर्शीदाबोनु की «नदी से बहता आया...», इकबाल मिर्ज़ो की «सोने की अंगूठी» और उस्मान अज़ीम की «बख्शिथोना» के अंशों में प्रेम विषयों की अभिव्यक्ति सेब, दुपट्टा, सफेद साँप, नदी और अंगूठी जैसे प्रतीकात्मक छवियों की शैलीबद्धता पर आधारित है। वहीं, व्यक्तिगत दृष्टिकोण भी दिखाई देता है, जैसे उस्मान अज़ीम की «पत्र» में «भवन के लिए लकड़ी बनना» का नवाचार। न. जुरायेव की «अनार» में «अनार गालों का रक्त», «होठ के घाव से रिसता रक्त», «रक्तस्राव करता दाँत» जैसी काव्यात्मक खोजें प्रतीक की नवीनता को दर्शाती हैं।

प्रतीक और राष्ट्रीय पहचान स्वतंत्रता अवधि की कविता में लोककथा प्रतीकों का उपयोग तुर्कस्तान की चिंता और तुर्की जनता की एकता के विषयों की व्याख्या में भी किया गया। रऊफ़ पार्फ़ी से शुरू हुई तुर्की एकता की काव्यात्मक अभिव्यक्ति को मंसूर जुमायेव, सुहरोब ज़ियो, शहियोर शावक़त और नज़्मिद्दीन तुरोन जैसे युवा कवियों ने आगे बढ़ाया। सुहरोब ज़ियो की «पक्षी का भाग्य», «सर्कस में भेड़िया» और नज़्मिद्दीन तुरोन की «सीमा जहाँ नीला भेड़िया घूमता था» में पक्षी, कौआ, गरुड़, कुत्ता जैसे लोककथा प्रतीकों और «सिर», «चमकती आँख» जैसी सिनेक्रोकी छवियों के

माध्यम से तुरान और तुर्की राज्य की एकता के विषयों की काव्यात्मक व्याख्या की गई। कविता में नीले भेड़िये की छवि टोटेमवादी मिथक के रूपांतरण से उत्पन्न हुई, जिसमें उसे तुर्कों का पूर्वज बताया गया; यह मिथक पूर्वजों के अर्थ और सांस्कृतिक स्मृति में उनके संरक्षक की भूमिका की ओर संकेत करता है।

निष्कर्ष प्रतीकों को काव्य स्मृति की संकेतक छवियों के रूप में अध्ययन करने से पता चला कि विभिन्न सांस्कृतिक संदर्भों में इस तंत्र के अनुप्रयोग के पैटर्न समान हैं, लेकिन प्रत्येक संदर्भ में उनके अलग-अलग अर्थ परिपाटियाँ और अर्थ समूह होते हैं। स्वतंत्रता अवधि की उज़्बेक साहित्यिक संदर्भ में प्रतीकों की विविधता और अर्थ समूह निर्माण की विधियों के अध्ययन ने प्रतीकों के सार में छिपे कोड को उजागर करने, व्यक्तिगत व्याख्याओं को समझने, सामाजिक-राजनीतिक प्रक्रियाओं पर प्रकाश डालने, कविताओं के सार में छिपे अर्थों को प्रकट करने और कवि की कलात्मक कौशल को प्रदर्शित करने में मदद की। अध्ययन से प्राप्त सैद्धांतिक निष्कर्ष विभिन्न साहित्यिक संदर्भों में प्रतीकों के अर्थ समूहों को उजागर करने और उनमें निहित प्रकार्यताओं की पहचान करने में सहायक हैं।

प्रमुख शब्द: स्वतंत्रता अवधि का उज़्बेक साहित्य; लोककथा; कविता; कलात्मक छवियाँ; प्रतीक; व्यक्तित्व

Yapılandırılmış Özet:

Bağımsızlık dönemi Özbek şiirinde, folklor, dünya ve klasik edebiyat geleneklerini sentezleyen sanatsal eserler yaratmak öncü bir eğilimdir. Çeşitli sosyo-politik ve kültürel faktörler, şiirde folklor sentezi ilkesinin güçlenmesine; folklor eserlerinin, imgelerin ve sembollerin yaratıcı kullanımına zemin hazırladı. Bu çalışmada, İstiklal dönemi Özbek şiirinde folklor geleneklerini modern şiir biçimleriyle sentez eden şairlerin eserlerinin analizi temelinde, sembollerin çeşitli kültürel, tarihi ve sosyal bağlamların etkisiyle değişme alanının genişlemesi ve çeşitli anlamlar topluluğunun oluşum yasaları araştırılmıştır.

Geleneksel poetik sembollerin mahiyeti mit ve folklordan beslenir, kültür ve sanatsal düşüncenin gelişmesiyle yıllar boyunca gelişen ve modern edebiyatımızda zirve noktasına ulaşan bir anlam paradigmasına dayanır. Simgelerin anlamlar kompleksi, tek bir eser çerçevesinde değil, uzun bir tarih ve kültürün arketiplerinin, psikolojik faktörlerin ve farklı dönemlerin kültürel bağlamının etkisi altında oluşur. Bir sembolün istikrarlı anlamının, belirli bir dönemin tarihî ve sosyal bağlamının etkisiyle yaşadığı değişiklikler ile aynı zamanda şairin ideolojik amacına uyması, simgesel betimin anlam alanının genişlemesi yoluyla farklı anlamlar topluluğunun oluşmasına, varyantların ortaya çıkmasına ve sanatsal yaratıcılıkta yazarın niyetini kodlama yöntemine dönüşmesine neden olur. Sembol ve arketip kavramları birbirine bağlıdır, ancak aynı şey değildir. Arketipler kültürel bir bağlamda semboller olarak ortaya çıkar.

Folklorik semboller, yazılı edebiyatta yazarlar tarafından farklı dönemlerin edebi bağlamına uygun olarak yaratıcı bir şekilde kullanıldığı için, şairin seçtiği simgesel görüntü halkın epik hafızasında ve sanatsal zihninde binlerce yıldır korunan geleneksel sembollerin mahiyetiyle uygundur. Folklor semboller, bir değişmezlik olarak arketiplere dayanırsa, edebiyattaki sembol, arketip ve folklor sembolü anlamı kapsamında ortaya çıkan bir varyanttır. Folklor semboller (invariant) sabittir; edebiyattaki semboller ise genişleyen folklor sembolünün anlamı kapsamında yeni varyantlar oluşturur. Yazılı edebiyatta her yazar folklor sembolünün mahiyetine uygun olarak sembolü şekillendirir. Adabiyattaki sembol varyantları, şairlerin değişmez folklorik sembolü yaratıcı bir şekilde kullanması ve bu sembolün farklı bireysel yorumlarını oluşturması durumunda ortaya çıkar. Örneğin, halk şarkılarındaki ağaç sembolü totemistik mitlerin dönüşümünden kaynaklanmıştır; bu nedenle adam simgesel bir anlam taşır. Folklorde da çeşitli özelliklerle genişlemiş, meyve ağacının kadın, meyvesiz ağacın ise erkek semantik anlamını ifade etmeye gelmiştir ve bu anlam alanında genişleyip değişmektedir. Çeşitli lirik eserlerdeki ağaç semboller: söğüt, ağlayan söğüt, ağaç, servi ve çınar - hepsi, ağaç folklorik sembolünün anlamı temelinde şekillenmiş farklı varyantlardır ve anlamları, farklı edebi ve kültürel bağlamlara göre genişlemiştir. Klasik lirik eserlerdeki servi ağacının ince boylu sevgili ve "hayatını temizlik içinde geçiren" doğru bir insan olarak yorumlanması ya da modern şiirde söğüt ağacının bir âşık ve çınar ağacının bir delikanlı olarak yorumlanması, edebiyattaki sembolün varyantlarıdır; değişmez folklor sembolünün anlam kapsamında ortaya çıkan anlamlar topluluğudur.

Bağımsızlık döneminde çalışan şairler, halk edebiyatındaki geleneksel simgesel imgeleri, bireysel bir yaklaşım olmaksızın, yani bu imgeleri stilize ederek, aşk temalarını ifade etmek için kullandılar. N.Narzullayev'in "Ishqim tushti o'shanga" ("Aşkım ona düştü"), Turob Tula'nın "Römol yoyibman dorga" ("Başörtüyü asımtım"), H. Karim'in "Muvashşah", Gülbahor Ortiqhojayeva'nın "Ertakka aylandim..." ("Bir masala dönüştüm"), Khurshidabonu'nun "Daryodin okib kelodir..." ("Nehirden akıp geliyor..."), Iqbol

Mirzo'nun "Tilla uzuk" ("Altın yüzük") gibi şiirlerinde ve Usmon Azim'in "Bakhshiyona" adlı eserinden alınan şiirsel fragmanlarda aşk temalarının ifadesi elma, atkı, beyaz yılan, nehir ve yüzük gibi simgesel imgelerin stilize edilmesi temelinde verilir. Bu nedenle bu eserlerde bireysel bir yoruma rastlanmaz ve şairin kullandığı sembolik içerik folklordaki değişmez sembolün anlamsal yapısıyla tutarlılık gösterir.

Bu dönemin şiirinde, folklorik sembollere bireysel bir yaklaşım yoluyla eserler yaratılıp yeni yorumlar ortaya konulduğu sergileniyor. Folklor'daki temel folklorik sembolün anlamı, çeşitli atributlar ve sözcükler yardımıyla genişleyerek farklı anlamlar topluluğu oluşturur. Aynı paradigma folklor sembolünün etkisiyle oluşturulan sembollerde (şiirde) de mevcuttur ve aralarındaki fark, sanatçının sanatsal obraza bireysel yaklaşımında görülür. Bu dönemin şairlerinin şiirlerinde, lirik ben düşüncesinin yenilenmesi nedeniyle geleneksel sembollere yeni bir anlam yüklenmiş ve anlamları, bağımsızlık dönemi edebî bağlamının etkisiyle değişmiştir. Özellikle Usman Azim'in "Mektup" şiirinde, folklorda tel, ağaç, bina gibi kök sembollerin folklordaki mahiyeti korunmuştur; yani bunlar genel olarak insan ve aşık anlamında kullanılmıştır. Şairin bu simgeye bireysel yaklaşımı "imarağa ağaç olmak" buluşunda görülür. Geleneklerde ahşap ve bina, folklordaki değişmez semboller temelinde insan ve aile anlam taşıyordu; ancak bu iki sembolün birleşimine dayalı "binaya ahşap olmak" ifadesi, şairin yenilikçi yaklaşımının ürünüdür. N.Juraev'in "Nar" şiirinde sanatsal yaratıcılıkta geleneksel nar figürüne yenilikçi yaklaşım, "nar yanaklarının kan olduğu", "dudaklarındaki yırtıktan kanın sızması", "kanayan dişi" poetik bulgularında gözükmektedir.

Bağımsızlık dönemi şiirinde Türkistan'ın üzüntüsü ve Türk halklarının birliği konularının poetik yorumlarında da folklorik semboller kullanılıyor. Rauf Parfi'nin eserlerinden başlayan Türk birliği konusunun poetik betimlenmesi, bağımsızlık dönemi Özbek şiirinde eser yazarı Mansur Jumayev, Suhrob Ziya, Şahriyor Şavkat, Najmiddin Turan gibi genç şairlerin eserlerinde de sürdürülmüştür. Söhrab Ziya'nın "Kuş kaderi", "Sirkte kurt" şiirlerinde; Najmiddin Turan'ın "Gök kurt dolaşan sınır" diye başlayan şiirinde kuş, karga, kartal, kuzgun, köpek gibi folklorik sembolleri ile baş, kıvılcım saçan göz gibi sinekdoha tasvir araçları aracılığıyla milletin sanatsal düşüncesindeki Turan, Türk devlet birliği konusu şiirsel olarak yorumlanmıştır. Şiirde mavi kurt figürü, Türklerin ata başkanı olarak gösterilen totemistik mitin transformasyonu temelinde yaratılmış olup, bu mitologem kültürün hafızasındaki ata başkanı ve ataların himayesi anlamına işaret etmiştir.

Sonuç olarak, sembollerin hafızanın suggestif bir mekanizması olarak incelenmesi, bu mekanizmanın farklı kültürel bağlamlarda kullanım yasalarının aynı olduğunu, ancak farklı kültürel bağlamlarda farklı anlam paradigmaları oluşturduğunu göstermiştir. İstiklal dönemi Özbek edebiyatı bağlamında sembollerin varyantlaşması ve anlamlar topluluğunun oluşum yasalarını incelemek, onların mahiyetinde gizlenen kodu çözmeye, bireysel yorumları anlamaya, sosyo-politik süreçleri aydınlatmaya, şiirlerin mahiyetinde gizlenen anlamları açığa çıkarmaya, şairin sanatsal yeteneğini göstermeye olanak sağladı. Araştırmadan elde edilen teorik sonuçlar, sembollerin çeşitli edebî bağlamlardaki anlamlar topluluğunu açığa çıkarmaya ve içlerindeki tipolojileri belirlemeye yardımcı olur.

Anahtar Kelimeler: Bağımsızlık Dönemi Özbek Edebiyatı, folklor, şiir, sanatsal imge, sembol, bireysellik.



www.turkishstudies.net/language

Turkish Studies - Language and Literature

eISSN: 2667-5641



Folklore Symbols and Individuality in the Uzbek Poetry of the National Independence Period

Introduction

The principles governing the variation of symbols in the Uzbek cultural context during the Independence period, as well as the development of paradigms of their meanings, remain largely unexplored. This gap presents an opportunity for systematic scholarly investigation.

T. Heshimova periodizes Azerbaijani and Uzbek literature as follows:

"In the literature of the 20th century, in the context of issues of national ideology in poetry, Azerbaijani and Uzbek literary relations include several stages:

1. In the first two decades of the 20th century (from the Tsarist to the Soviet regime, Leninist years),
2. The settlement period of the Soviet regime (the period of Stalin's prohibitions),
3. At the beginning of the second half of the century (the period when prohibitions eased after Stalin),
4. Independence Period" (Heşimova, 2024, s163).

These observations regarding the periodisation of literature are well-founded, and the same aspects are observed in Uzbek literature. This is explained by the fact that the post-Soviet countries went through the same historical process. However, this study does not cover the issue of symbolism in Uzbek poetry of the period of Independence.

In the last quarter of the twentieth century, Uzbekistan, like other former Soviet republics, experienced a period of openness (glasnost). This historical and political transformation fostered ideas of liberation, the pursuit of a free homeland, and the realisation of long-standing national aspirations. Consequently, Uzbekistan attained independence, a development shaped by socio-political necessity. Literature, particularly poetry, reflected the experiences of individuals during this transformative era. During this period, literature became increasingly engaged in exploring and articulating reality, with the depiction of lived experiences becoming central to poetic expression. Poetic works from this era incorporate a system of images and symbols rooted in folklore, which poets employ to interpret contemporary themes and address spiritual and socio-political issues. The poetry of this period also underscores a return to national roots, articulates national ideas developed over centuries, and draws upon cultural constants to convey national character and spirit.

In works by Uzbek poets of the Independence period, the use of constant symbols to express experience and artistic ideas increased. For example, Usman Azim, Iqbal Mirza, N. Narzullayev, Turob Tula, N. Jurayev, H. Karim, G. Ortiqxojayeva, Khurshidabonu, Mansur Jumayev, Suhrob Ziyov, and N. Ermatov use symbols drawn from World and Ancient Turkic mythology. These symbols appear in their poetic interpretations of contemporary problems.

For effective creative use of folklore symbols in poetry, poets must possess a thorough understanding of folklore and ensure that its rational core reflects the issues of their own era.

Scholars have suggested that symbols function as “the suggestive mechanism of memory” that “is realised in the reader's perception as a reminiscence” (Lotman, 1992, p.193). In contrast to reminiscence, however, “It enters the writer's memory from the depths of cultural memory and comes to life in a new text, like a grain that has fallen into new soil” (Lotman, 1992, p.193). Thus, symbols are best conveyed not through direct explanation but through enduring concepts embedded in human consciousness and intuitively apprehended.

A.N.Veselovsky noted, “The language of poetry continues the psychological process that began in prehistoric times. It already uses images of language and myth, their metaphors and symbols, but creates new ones in their likeness” (Veselovsky, 1989, p.107). He argued that poetry develops ancient psychological mechanisms, creating new ones through consciousness and aesthetic experience. Uzbek poetry of the Independence period also uses artistic conventions creatively. The psychological processes Veselovsky described continue, leading to shifts in the meanings of symbols, and new meanings form in line with the historical context. Symbols, as both a “suggestive mechanism of memory” and an “ancient psychological mechanism,” in Uzbek poetry of the Independence period also express romantic, social, and historical themes.

Traditional poetic symbols are drawn from myth and folklore. They embody paradigms of meaning developed during the evolution of culture and artistic thought, which predate contemporary literature. The meanings of symbols do not form within a single work. Rather, they arise from the influence of early images within a long history, psychological factors, and cultural contexts of different eras.

Symbols are shaped by the first images and archetypes in the human mind. Their meanings arise from the semantic essence of these first images. The concepts of symbol and archetype are related, but they are not the same. Archetypes appear as symbols in a cultural context, whereas symbols differ from stable universals (archetypes) through multilayered, ambivalent interpretations. According to E.M. Meletinsky:

“In the mythical phase, the symbol acts as a communicable unit – an archetype. But the mythical phase is preceded by the literal (symbol as motif), descriptive (symbol as sign), and formal (symbol as image, potentially with many meanings, not reflecting reality, but 'applied' to it).” (Meletinsky, 1994, p.9)

Meletinsky emphasises that the symbol serves as an archetype only in the mythical phase, recurs as a motif in various works, and remains an image with multiple meanings. The symbol has been examined by scholars in linguistics, psychoanalysis, cultural studies, folkloristics, and literary studies, such as C.S. Peirce, F. de Saussure, Z. Freud, K. Jung, E. Fromm, and Yu.M. Lotman. Yu.M. Lotman also gives the following view while emphasising the repetition of symbols:

“... The nature of the symbol ... is twofold. On the one hand, permeating the thickness of cultures, the symbol is realised in its invariant essence. In this aspect, we can observe its repeatability. The symbol will act as something heterogeneous to the surrounding text space, as a messenger of other cultural eras (= other cultures), as a reminder of the ancient (= “eternal”) foundations of culture. On the other hand, the symbol actively correlates with the cultural context, transforming under its influence and in turn transforming it. Its invariant essence is implemented in variants.” (Lotman, 1992, p.193)

This suggests that, while the symbol is synonymous with archetypes in its invariant essence, it differs through changes in the scope of meaning in a specific artistic text.

Because the symbol is related to the archetype, it can also be considered related to mythologema. Symbols are images formed in specific cultural contexts. Their meanings change due to historical and social influences. Symbols become elements of a lyrical plot and gain realistic meaning within the text. Archetypes, however, are the unchanging universals reflected in the psyche (the human subconscious) and in works of myth and folklore.

The Patterns of Formation of the Symbols Set of Meanings in the Cultural Context of Different Periods

Symbols have been serving to express writers' artistic purpose in various cultural contexts for several centuries. As we know, the concept of cultural context is broad, encompassing the world's cultural contexts and those of different peoples. G.Garayeva addressed the issue of the application of folklore symbols in the cultural context of Azerbaijan, more specifically, in the context of 20th-century Azerbaijani poetry (Garayeva, 2023), N.Yusupova describes specific methods of symbolisation in the context of Tatar cultural context, in particular Tatar poetry of the 20th Century (Yusupova, 2018), and T.Heshimova comparatively studied poetic expression of the symbolic means of national ideological ideas in Azerbaijani and Uzbek poetry in the second part of the century (Heşimova, 2024). In the Uzbek cultural context of the Independence period, symbols also serve as a harbinger of socio-political reality and as a means for poets to address various topics.

A specific cultural context is also formed within itself, based on the cultural contexts of different periods. In this sense, symbols in the Uzbek literary context have meanings shaped by specific laws governing cultural contexts across different periods. Uzbek literature consists of such stages of development as literature of the ancient periods, classical literature, literature of the National Renaissance, new Uzbek literature, and literature of the Independence period, and the semantics of symbols in Uzbek poetry also depend on changes in the literary context of these periods, on the specific laws of poetry development. The study of the paradigms of symbol meaning, shaped in different cultural contexts, enables us to understand and correctly interpret the essence of symbol meanings in Uzbek poetry of the Independence period. S.As Ateş Durç correctly noted, "The symbol stands in a very important place in terms of the meaning of the world, the creation, transmission, and sustainability of culture (Ateş Durç, 2020, p.380).

A set of different meanings is formed through the changes that occurred in the symbol's eternal meaning caused by the influence of the historical and social context of a certain period and the ideological purpose of the poet, as well as through the expansion of the semantic field of the text-content (content plan) of the symbolic image through its text-expression. Yu.M.Lotman notes the following points about symbols:

"It is in the changes that the 'eternal' meaning of a symbol undergoes in a given cultural context that this context most vividly reveals its changeability. ... historically, the most active symbols are characterised by a certain uncertainty in the relationship between the text-expression and the text-content. The latter always belongs to a more multidimensional semantic space. Therefore, the expression does not fully cover the content, but only hints at it." (Lotman, 1992, p.193)

Indeed, based on the symbolic representations and interpretations across different eras and cultures, various sets of meanings and variants emerge, serving as a means to encode the author's intention in artistic creation. For example, even if the symbolic essence of the images of Binafsha (Violet flower) in the poem «Binafsha» of Cholpon and the one of Namatak (Rosehip) in Oybek's poem "Namatak" were formed on the basis of the mythic imagery, they were changed on the basis of the historical-cultural, literary context of their time. In an invariant form, the Binafsha (analogue of Boychechak (Snowdrop) serves as a herald of the triumph of goodness in the fight against the evil forces (archetype and mythology), as a symbol in Cholpon's poetry, following the literary context of the period, it obtains the meaning of the defeat of the colony, and serves as a herald of the triumph of liberty and freedom. In the poem, against the backdrop of the lyrical subject's experiences and suffering over the violation of the country's freedom, we observe a poetic interpretation of the theme of a liberated country through the symbol. The same can be said about the symbolic image of Na'matak (Rosehip) of Oybek. On mythological grounds, na'matak in folklore is understood as a symbol of a person who escaped evil and took refuge among stones and

mountains; in Oybek's poem, influenced by the literary context of the period, it got its interpretation as a symbol of Enlightened people, such as Oybek himself, but who were trapped in the years of the Great Repression. In the work of both poets, under the influence of the historical and socio-political situation, the symbol has become "a means of understanding the unspoken thought, of encoding hidden meanings" (Antonov, 1993, p.47). Thus, elucidating the meaning of the symbolic layer and the essence encoded by symbols in literary works enables a deeper understanding of the poet's intention and ideological objectives within the literary context of the period. The preceding analysis demonstrates that the invariant core of symbols, rooted in mythic perspectives, undergoes transformation under diverse cultural, historical, and social contexts, thereby expanding its semantic field.

A symbol is a type of artistic imagery in which there is a metaphorical and associative nature inherent in an artistic image. Also, unlike a metaphor, metonymy, synecdoche, irony, or allegory, a symbol is understood in a literary text in both its literal and figurative senses.

According to R. Barthes, in the semiotic system, symbols are based on a two-layered meaning: the basic meaning (denotation) and socio-cultural meaning (connotation). (https://monoskop.org/images/Barthes_Roland) The basic and figurative meanings of symbols are combined not on the basis of similarity and adjacency, which form the basis for metaphor and metonymy, but on the basis of associativity, which serves to express the writers' ideological concepts. Associativity is a phenomenon arising from human psychology and thinking, and is considered the main factor in revealing the essence of symbols.

Since symbols in folklore are used creatively by writers in accordance with the literary context of different periods, in synthesising this symbolic-artistic image, the creator adheres to both artistic and life logic. The image he chooses remains in harmony with the essence of traditional symbolic images preserved in the epic memory and artistic thinking of the people for thousands of years. For example, symbolic images such as a bird, a crow, a crane, a tree, an apple, a pomegranate, a flower, and a hearth are formed in poems through artistic interpretations in myth and folklore. The individual interpretations of the creator arise within the semantic field of these symbolic images. The expansion, variation, and change in meaning of this semantic field, and its acquisition of individual interpretation, occur under the influence of historical and socio-political realities. In this case, if we name symbols in myth and folklore as F, and symbols in lyrical works in written literature as A, then the essence of symbol A is formed on the basis of symbol F. Symbol F, as an invariant form, takes its basis from archetypes. Symbol A, on the other hand, arises within the framework of archetypes and the meaning of symbol F and is a variant of symbol F. Symbol F (invariant) is stable, while symbol A expands and continues to form variants within the meaning of symbol F. Poets form symbol A based on the essence of symbol F. Variants of symbol A arise based on the poets' creative use of the invariant symbol F and the creation of various individual interpretations. For example, the symbol of a tree in folk songs originated from the transformation of totemistic myths; therefore, it has a symbolic meaning for a person. It was also expanded in folklore, with various attributes: a fruit tree symbolising a woman, a fruitless tree symbolising a man, and further elaboration within this semantic field.

Symbols of trees in various lyrical works: willow, weeping willow, poplar, cypress, plane tree, are various variants based on the meaning of folklore symbols, and their meaning expands based on various literary and cultural contexts. The interpretation of the cypress in classical lyrical works as the stature of a beautiful lover, a righteous person who spent his "life in purity"¹ or the

¹ In Alisher Navoi's couplets "Umri jovid istasang fard u'lki, bu'ston Hizridur, Sarvkim, da'b ayladi ozodalig' birla maosh" (<https://n.ziyouz.com> > 40-alisher-navoiy-asarlari / A.Navoiy. Gharayib us-sigar. P.146.), cypress tree (Sarv) appears as a symbol and means a righteous person – the one who "lives his life in purity." The couplet offers a mystical (Sufi) and philosophical view: to achieve eternal life, live in purity, as the cypress became Khizr of the garden, living a

interpretation of the weeping willow as a beloved and the young men as a plane tree in modern poetry are variants of the symbol A - a set of meanings that arose within the meaning of the folklore symbol.

Approaches in the Use of Folklore Symbols

Duygu Özakın, while studying the reflection of Russian folklore symbols in Silver Age poetry, argues that the following three factors "... created the basis for the use of folklore symbols in the work of poets:

- a) the artistic trends of the Russian poetry;
- b) the socio-historical context;
- c) the "return to the roots" movement" (Özakın, 2024).

In Uzbek poetry during the period of Independence, the use of folklore symbols is also influenced by these same factors. The use of traditional poetic symbols characteristic of folklore in Uzbek poetry of the independence period is based on two approaches.

Stylisation of folk songs and folklore symbols

Poets creating in the era of independence also use the semantics of traditional symbolic images in folklore, that is, stylising these images. For Example, in N. Narzullayev's poem "Ishqim tushdi o'shanga" ("My love fell to that"), we see that the variants of folk symbols originated in folk songs, such as white apples, red apples, the apples floating in the river, and throwing apples, are stylised:

Oq olma, qizil olma,
 Tanlaganingni ol, ma,
 Olma otgan yigitning,
 Gapini xazil olma. (N. Narzullayev, 2005, s.373)

("White apple, red apple, / take the one you choose, here you are, / do not take for a joke the words said by the young man who threw an apple (N. Narzullayev, 2005, p.373)).

As Sh. Turdimov stated, in folk songs,

"... apples as symbols carry two independent indigenous poetic meanings: a child and love. Indigenous poetic meaning of love in apple .. in a particular text under the influence of various symbol attributes, changes the scope of this meaning in one way or another" (Turdimov, 2015A).

That is, the white apple symbolises a boy, the red apple – a girl. In this poem by N. Narzullaev, since the symbolic image of the apple is stylised, there is no individual interpretation. So, when a symbolic image is stylised, it turns out that its content is consistent with the semantics of the folklore symbol.

In Turob Tula's poem "Ro'mol yoyibman dorga" ("I hanged a scarf in a line"), the symbol typical of folk songs was stylised, in particular, a symbol based on a phrase "to hang a scarf on a line" (as hanging laundry). In folk oral art, the scarf has a fundamentally symbolic meaning of the family (Turdimov, 2020b). This folkloric symbol was expanded by the use of the predicate "yoyibsan" (you hanged). As a result, in the stylised symbol, the poetic meaning of shattered dreams about starting a family and entering into a romantic relationship was preserved:

lonely, pure life. In this couplet of Navoi, the symbol of the garden also stands for the world, and the mythologeme Khizr represents a mythical image with eternal life.

Ro‘mol yoyibsan dorga,

Rahm qilmay menday yorga. (Turob To‘la, 2021, p.28)

(You hang a scarf in a line, without mercy to such a lover as me)

The lyrical hero, a young man in love, describes the girl's action of hanging her scarf on a line and expresses his resentment, hinting that she wants to marry someone else.

We observe the same features in H.Karim's poem "Muvashshah" (a poetic genre). The white snake in the poem symbolises an unfaithful lover (a young man in love).

“Oq ilon, oppoq ilon, oydinda yotgoning qani?

Oy yuzingdan ayrilib, yulduzni topgoning qani? (Halim Karim, 2010, p.74)

(“White snake, very white snake, you used to rest under the moonlight, where is it (his status of lying) now? / Having lost your moon-faced, have you found a star?)

Poets also creatively use folk symbols such as the river and the ring when writing about love. The river, as a root symbol in folklore, is: "a) the boundary between a lover and a beloved; b) the boundary between youth and manhood, girlhood and womanhood; c) an analogue of tears; d) passing time" (Turdimov, 2020b, pp.110-112) and comes in such meanings as separation. In Usman Azim's work "Bakhshiyona," a section narrated by Elbek Bakhshi describes the romantic love between Qutboldi Bakhshi and Gulhusn; it provides fragments of the story of how Jondorbiy slaughtered Qutboldi Bakhshi after Qutboldi dared to fall in love with Jondorbiy's daughter, Gulhusn. In the poetic passage describing Qutboldi Bakhshi's sufferings, the poet uses the symbol of the river from folklore:

Oqar daryo, bilmaysan,

Bo‘lmas ado, bilmaysan!

Tomchi yoshingni to‘kkin,

Yondi dunyo, bilmaysan. (Usman Azim, 2007a, p. 172)

(“Akar derya, bilmezsin, / Sona ermez, bilmezsin / Bir damla yaşını dök, / Yandı dünya, bilmezsin”/ “Flowing river, you don't know, / It won't end, you don't know! / Shed a drop of your tears, / The world burned, you don't know.”)

In the poem, the river, as a symbol of separation, has represented an impassable boundary between the lover and his beloved. We observe a similar interpretation in Gulbahor Ortiqhodjayeva's poem “Ertakka aylandim...” (“I turned into a fairy tale...”):

Oramizda daryo bor,

Taroq tashlab bo‘lmaydi. (Ortiqxo‘jayeva, 2008, s. 81-86)

(“There is a river between us, / One cannot throw a comb in it”)

From the description of the lyrical subject's experiences in this poem, through the reconstruction of fragments of reality that prompted this experience, it can be seen that a separation occurred between the lyrical subject and her beloved, which was caused by his death. The river symbol here marks the boundary separating this world from the afterlife. In mythology, V.Ya.Propp also emphasises this: “Another world, not only in fairy tales, but also in religious ideas, is thought of depending on the surrounding nature and the main occupation of the people: either under water, or in the mountains, or far beyond the horizon.” (Propp, 1986, p. 289) Based on Lotman's ideas about the "archaicity of symbols", we can see that both of these poems preserve a mythological code rooted in the essence of folklore symbols.

In Khurshidabonu's ghazal "Daryodin okib kelodir..." ("There flowing down the river..."), which was created based on the stylisation of folk songs, the lexical root symbol "daryo" (river), the compound root symbol "shoda-shoda marvarid" (strings of pearls), and the sentential root symbol "daryodin okib kelodir shoda-shoda marvarid" (There flowing down the river the strings and strings of pearls) were used creatively:

Daryodin oqib kelodir shoda-shoda marvarid,

Oyda bir ham yo'qlamaydir qosh qaro barno yigit. (Khurshida, 2019, p.416)

(There flowing down the river the strings and strings of pearls / Even once a month does not visit a black-browed handsome guy)

A. Musakulov writes the following about the folk song, which describes the lyrical heroine's feelings, where the lyrical heroine is a girl who is in love with a young guy:

"If we analyse the song from the perspective of today's poetry, we see a wondrous lyrical scene and situation: Waves like strings of pearls are flowing down the river. The girl and the young man are alone on the shore. The girl is sad for some reason. But the young man cannot leave her. Because the girl's braids are invaluable. According to the rule of partial magic, the braids are equal to the girl herself, and giving up the braids means to losing the girl." (Musakulov, 2010, p. 106)

Analysing the song based on its historical foundations, the scholar emphasises that the river is the object of the water cult in fertility cults, the pearl in the song represents a symbol of fertility, the expression of a couple, the basis of the family, and the idea of a child is expressed in the likening of waves to pearls. The lyrical heroine of the song is about to transition from one age stage to another, that is, on the eve of marriage, and her reference to the pearl flowing from the river expresses her dream of starting a family. From the analysis of all three poems above, it can be seen that when folklore symbols are used in written literature through stylisation, their original essence is preserved.

In Iqbol Mirzo's poem "Tilla uzuk" ("Golden Ring"), the stylised image of a ring symbolises the love and marital relationship between a girl and a boy. In folklore works, the ring has meanings such as love and marriage. In folk tales and epics, the ring motif serves to predict the girl destined for the epic hero and to convey information about her to him. The poet uses this same symbolic-image motif to express the feelings of the one in love and his love, and the essence of the folklore symbol is preserved in the poem:

Tilla uzukka tilla

Ko'z bo'lmaydi hech qachon,

Qiz bolaga qiz bola

Do'st bo'lmaydi hech qachon. (Iqbal Mirzo, 2007, p.42)

("Gold can never be an inlay for a gold ring / A girl can never be a friend for another girl").

Individual Approach to Folklore Symbols

In Uzbek poetry of the Independence period, traditional poetic symbols from folklore are also creatively used, with an individual approach, and new interpretations are created. The multi-layered semantics of the root symbol in folklore and the expansion of the semantic field were revealed through the relationships among various attributes and predicates. For example, an apple blossom is a fleeting love; throwing an apple to someone is a gesture of love (choosing a partner);

eating an apple is a way to a happy ending; not eating an apple is a separation². As a result of the creative use of folk-song symbols, symbols in literature are individualised through various attributes (allegories, epithets) and predicates. We base our idea on the example of Usman Azim's poem "Maktub" ("The letter"):

Ko'chang boshida bir tol bor edi. Bormi? Xabar bergin

Meni ko'rmoqqa zor edi Xanuz zormi? Xabar bergin

Holing so'rsam, og'ib qismat xatarlarga ketar bo'ldi

Faqat tolning holidan, yor, xabar bersang, yetar bo'ldi

Yashaganmi? Ko'karganmi? Bo'yi necha quloq bo'ldi?

Yoxud o'zga imoratga meningdek bir og'och o'ldi?... (Usman Azim, 2013b, p.4)

("There was a willow tree at the beginning of your street. Is it still there? Tell me, / It used to miss me so much. Does it still miss me? Tell me, / If I ask about you, fate will go to dangers / So, if you only could tell me about the willow's condition, my dear, it would be enough / Is it alive? Has it grown? How many cubits tall has it become? / Or has a tree become a wood (timber frame) for another building as I have?...")

The poem creatively uses the root symbols of folk songs, such as "willow", "wood" (tree), and "building". Symbols such as "willow" and "wood" (tree) in the poem retain the invariant symbolic essence of folklore; that is, they come to mean a general person, a lover. Analysing Usmon Azim's poem "Maktub", Y.Solijonov says: "A lyrical image is a poetic element that serves to convey to the reader the idea that the lyrical 'I' wants to put forward more clearly and effectively. The lyrical 'I' achieves a more precise expression of its intended idea through the image it chooses" (Solijonov, 2020, p.11). Paying attention to the image of "willow" in the poem, the scientist emphasises that it is "a lyrical image with a deep meaning, calling for a high philosophical reflection" (Solijonov, 2020, p.11).

The scholar's analysis of the poem is well-founded and commendable, but he fails to note that the image of the "willow" is a traditional symbol in folk oral art. The willow is interpreted in folk songs as a family-loving person. The symbols of the willow and poplar in the verses of the folk song "Terak ekmay tol eking, / Tolning soyasi yaxshi. (Don't plant a poplar, but plant a willow. Willow gives a better shadow) (Alaviya, 1972, p.54) can serve as evidence of our opinion. In this song, the willow is portrayed as a family-loving, caring man, while the poplar is portrayed as a man who thinks only of himself. The folk song expresses the poetic content that says, if you are choosing a young man for marriage, choose not a man who is like a poplar that does not cast a shadow on anyone but himself, who is of no use to anyone, but choose a young man who will protect you with his shadow like a willow does. Our opinion is confirmed by the observations made by M.Juraev and D.Orayeva while analysing this folk song: "... the image of the willow in the song is used to express the image of a lover, a man. Therefore, the image of the poplar is also found in folk works, mainly depicting a young man in love. However, poplar is often portrayed in epics as a cowardly lover." (Juraev & Orayeva, 2019, p. 323)

Why did Usmon Azim use the symbol of the willow and not the symbol of the poplar in his poem "Maktub"? N.Yusupova notes that "Methods of symbol formation are related to the creative principles and peculiarities of the individual author's artistic consciousness, the world perception and the worldview of the poet"(Yusupova, 2018, p.40). The principle of using folklore synthesis dominates in Usmon Azim's work, indicating that the poet is a connoisseur of folk oral creativity, understands the essence of folkloric symbols well, and can use them individually to express a

² Sh.Turdimov's book "Symbols in Folk Songs" provides detailed information on the meanings and artistic interpretations of symbols in Uzbek folk songs. Therefore, we turned to this source to shed light on the essence of symbols in folklore.

unique artistic idea. The lyrical hero's rhetorical questions, such as "Does the willow still strive to see me or has it become a wood (timber frame) like me for another building?", develop the poem's lyrical plot. The combined root symbol of "becoming a wood to a building" in the lyrical plot conveys the meanings of starting a family and being a pillar and support for a family. Thus, the lyrical hero who questions the heroine in the poem is not a fake, useless image. Although he is an unfaithful lover who caused the "painful separation", he is a person who has carried the burden of the family on his shoulders and is a pillar for others. Therefore, the poet, using symbols such as "willow" and "building" in the poem, conveys the experience of the lyrical "I" with impressive artistic perfection. The poet's individual approach to this symbol is seen in the phrase "becoming a wood to a building". In tradition, there was a meaning of man and family based on the invariant symbols of wood and building in folklore, but "being wood (pillar) to the building," based on the combination of these two symbols, is the product of the poet's innovative approach.

The meaning of the root symbol in folklore is expanded through various attributes and predicates, forming a set of distinct meanings. The same paradigm is also evident in the literary symbol created under the influence of the folklore symbol, with the difference being the expansion of the symbol's meaning in literature through various attributes and predicates, as well as the creator's individual approach to the artistic image. From these thoughts and the above analysis, we can conclude that when a traditional poetic symbol specific to folklore is synthesised, the symbol's invariant semantics in folklore is individualised through various attributes and predicates created by the poet. The same features are also observed in the following poem by N.Juraev, which uses the image of a pomegranate:

Kimdan zarba yeding og'ir,

Lunjing buncha liq liq qon?

Sizayapti yerga axir

Labingdagi yirtiqlan.

G'irrom hayot fursat sayin

Kutar yengilishingni.

Lek nomardga ko'rsatmagin. (Solijonov, 2020, s.11)

("Who beat you so heavily, / why are your cheeks so bloody? / Look! It is dripping to the ground/ From the lacerated wound in your lip. Trickster life, from time to time, waits for your defeat. / But never show the coward / your bleeding tooth.")

One of the traditional symbols in folk songs is the pomegranate, which, according to mythological views, symbolises fertility, life, birth, man, and child. The symbol of the pomegranate combines two mythologemes: life and death, which served to form its multi-layered meaning. Yu.Ivanova also gives the following thoughts about the essence of the pomegranate symbol:

"A mythologem can be divided into core and peripheral elements. Thus, in the mythologem "Persephone," the core is the story of Demeter's daughter, kidnapped by Hades and carried off to the underworld. Afterwards, she must spend a third of the year in the underworld and two-thirds with her mother, whose joy will restore the earth's abundance. This thus expresses the concepts of "fertility and decay of the plant world," "life and death." A peripheral structural element is the pomegranate seed that Hades gave Persephone so she would not forget the kingdom of the dead and would return to it. (The pomegranate seed is a symbol of fertility, but its owner is the god of death.) (<https://james-joyce.ru › articles › kategoriya-mifologiche...>)

The following views of M. Juraev and D. Urayeva on the appearance of the pomegranate in folklore and mythology in the interpretations of children and humans also confirm our opinion:

“In songs, flora plays an important role in symbolising characters, expressing their inner spiritual world and state. It is not without reason that the image of man and his spiritual world are compared and paralleled with plants, trees, and flowers. For example, in ancient times, mankind thought that their ancestors descended from certain plants and trees, and later from certain animals... As human thinking developed, these ideas lost their power, and traces of these concepts acquired symbolic imagery, remaining in folk art. Therefore, in works of folk oral art, the images of humans, plants, and trees are usually presented equally. ... Among our people, the pomegranate has long been imagined as a magical symbol of fertility and abundance. That is why the goddess of water and fertility Anahita (analogous to Aphrodite) is often depicted holding a pomegranate, a symbolic gift that symbolises her ability to bestow an abundant harvest.” (Jurayev & Urayeva, 2019, p.284)

In Uzbek folk tales and epics, motifs such as childlessness, abnormal pregnancy, and abnormal birth are revealed through the images of apples and pomegranates. In particular, the motif of unnatural pregnancy in one of the versions of the epic “Tahir and Zuhra” is revealed through the image of an apple given to the king and the minister by the dervish, and in the version of the epic “Shirin bilan Shakar” by Kurbanboy Tojibayev, it is revealed through the image of a pomegranate given by a bright old man. In Greek mythology, the pomegranate is also a symbol of fertility and is associated with the goddesses of birth and fertility, Hera and Demeter. Legends tell about Aphrodite planting a golden pomegranate tree. In the Turkish cultural context, especially in folk songs, the expansion of the pomegranate symbol with the attribute “untouched” has given it a new meaning. As a result, the combination “untouched pomegranate” symbolised the virginity of the beloved (Abali, 2021, p.405). Such typologies in world mythology and folklore mean that the archetype of a person’s journey into this world is expressed through the pomegranate symbol. Although the pomegranate symbol has varied across cultural contexts and acquired different meanings, it has retained its human meaning in archetypes.

To create a human image, both our classic and contemporary poets have creatively used the root symbol of the pomegranate, which originated in the totemistic myth and has been preserved in the mythopoetic thinking, memory, and epic mind of the nation for several centuries. So, pomegranate, as an invariant symbol in folklore, signifies a child, a human. Personification of the pomegranate image in Navoi’s *lugʻz* (a genre of classic poetry, containing a riddle), its usage in Uvaysi’s *chiston* (a classic poetic genre presenting a metaphor as a riddle) as a symbol of “girls suffering (with hearts in blood) in a closed society (in the khan's harem)” reflecting specifics of historical context, and in Halim Karim’s *chiston* - in the symbolic meaning as “human bleeding teeth” - demonstrate that the variants of the symbol - a set of meanings was formed in literature context of different periods. The following thoughts of Y.Solijonov about the symbol of the pomegranate are relevant:

“Another popular image in poetry is the pomegranate; naturally, new facets of the image of the pomegranate have been discovered over the centuries. ... In this poem by Nosir Juraev, the lyrical “I” personifies the pomegranate's appearance as an image. Although on the surface, the poet means the pomegranate, the lyrical “I” imagines a person in its image.” (Solijonov, 2020, p.11)

The poem presents a social theme: the experiences of the lyrical hero who “suffered from a trickster life and cowards.” Indeed, due to the renewal of the lyrical “I”, traditional symbols acquire new meanings and expand their semantic scope within the literary context of the independence era. From this, it can be seen that “the lyrical ‘I’ imagining a person in the image of a pomegranate” is not a poetic novelty, but a creative use of a traditional symbolic image rooted in folklore. An innovative approach to the image of pomegranate is evident in N. Juraev's poetic findings: “the blood of the pomegranate cheeks”, “the blood seeping from the wound in the lip”, “the bleeding tooth”. Thus, the above poets' works have in common the interpretation of the pomegranate symbol as a person typical of folklore, while the individual innovative approach to the pomegranate symbol

is seen in the description of the pomegranate through various attributes: epithets and similes, and in using it to depict various social themes.

The tradition of using folklore symbols to reflect social issues continues in the work of young poets. In particular, Mansur Jumayev's poem "Musofir o'zbeklar" ("Uzbeks Abroad") presents philosophical generalisations about the Motherland and the Unity of the nation, through the description of experiences stemming from social problems faced by the Uzbek people as they move to other countries in search of a living. The poet conveys the experiences of the lyrical hero by alluding to the heroes of the epic, such as Alpomish and Barchin (talmeh – a poetic device in classic poetry based on hint / indication), similes, and the use of the symbol of the hearth:

Musofir o'zbeklar,
Siz ham bir quchoq
Oila o'chog'in yoqquvchi tansiz.
To oyoq yetguncha ketibsiz, biroq,
Unutmang, har biri bitta Vatansiz! (Jumayev M., 2024, s.31)

("Uzbeks abroad, / You are / the ones who kindle your (handful) family hearth / You have gone as far as your feet could reach, but / Don't forget, each of you has one homeland (you are compatriots)!").

As we know, the hearth is a symbolic and mythological image in folklore, representing the meaning of holiness, family, and ancestral patronage:

"In the past, every tribe had a constantly burning hearth; such hearths were considered sacred, and their fire was never extinguished. According to folk beliefs, the fire in the hearth manifested the spirits of the household's ancestors. Extinguishing the fire in the hearth meant losing the symbolic support and spiritual patronage of the spirits of the ancestors." (Jurayev & Urayeva, 2019, pp. 189, 309)

According to V. Propp, each tribe had a communal fire and a family fire that should not be extinguished, and "The cult of the ancestor meets and intersects with the cult of fire, and in the minds of people, the hearth becomes the place of residence of the deceased ancestor" (Propp, 1976, p. 222).

The poet describes the Uzbeks abroad as "the ones who kindle the family hearth," and in the poet's eyes, they went abroad to lead the family, nation, and homeland out of the difficulties of the transitional period. Here, too, the phrase "the body that kindles the family hearth" is an individual interpretation that arose under the influence of a symbol specific to folklore, and has a poetic meaning as the people who preserve tradition, nationality, family, and the homeland, which ancestors have preserved for centuries, considering sacred.

In the poem, the poet gave a poetic interpretation of the social theme that the family hearth³ is so sacred that those who carry the burden of the homeland and nation, wherever they are and no matter how long they are away, must return to their homeland, preserving their nationality.

The symbol of the hearth is used in the poem by Sukhrob Ziyo, which begins with "Yo'l sotaman olinglar" ("I am selling the road, take it"), in the form of "the fire in the sacred hearths" and means the country, the homeland:

Qutlug' o'choqlardagi
o'tlar sotilmoqdadir,

³ In this place, the hearth is a symbol; the family hearth is a metaphor, but even without this metaphor, the original meaning of the hearth was the family.

pirlarga hassa bo'lgan
 tutlar sotilmoqdadir,
 iymoni yarimlar u
 butlar sotilmoqdadir,
 qarang kuppa kunduzi
 yurtlar sotilmoqdadir,
 dil sotaman, olinglar. (Suhrob Ziyo, 2024, s.28)

(The fire in the sacred hearths / is being sold, / the mulberries that used to be the gurus' staff / are being sold, / those whose faith is half-hearted / and the idols are being sold, / look in broad daylight / the countries are being sold, / I am selling the heart, take it.)

By creating individual forms such as "the fire in the sacred hearths" and "the mulberries that used to be the gurus' staff"⁴, the poet offered a poetic interpretation of the socio-political theme: concern about the homeland (yurt qayg'usi) and its fate. From the analysis of the two poems above, it can be seen that individual interpretations, such as Mansur Jumaev's "the body that kindles the family hearth" and Sukhrob Ziyo's "the fire in the sacred hearth," were shaped by folklore symbols.

In Uzbek poetry of the Independence period, folklore symbols are also used to interpret themes of concern about Turkestan (Turkiston qayg'usi) and the unity of the Turkic peoples. The themes of Turkestan, concern about Turan (Turon qayg'usi), and Turkic unity were poetically interpreted through various symbols in the works of poets such as Chulpon, A. Kadiri, Fitrat, and Usman Nosir, representatives of the early 20th-century Jadids' (national renaissance movement based on a new education style) literature. The executions and repressions of national figures during the Soviet era limited the writing of this theme. Under the conditions that emerged after Stalin's death in 1953, the theme of the country's freedom began to be expressed secretly through symbols. After the 1980s, during the period of glasnost (openness), this theme was revived in national artistic thought.

Ulugbek Hamdam says the following about the changes in Uzbek poetry during the period of Independence:

"Changes in literature do not always correspond to changes in socio-political life. The force that changes it is life and its perception by the creative spirit. The process of perception and cognition requires time. True transformations in artistic thinking occur only when the process reaches its rhythm. Changes in artistic thinking mean the renewal of literature. Once the era of renewal has arrived, no one will ever be able to influence it. After all, such events are directly related to the inner renewal of the people's spirit."
 [https://ziyouz.uz/ilm-va-fan/adabiyot/ulugbek-hamdami-erkin-badii-tafakkur-va-
 bugungi-ozbek-she-riyati/]

Such changes in the world, society, and our national literature have paved the way for new themes, or more precisely, for the revival of ancient themes, their re-emergence in the national psyche, and their re-perception in poetic thought. As a result, in the Uzbek poetry of the Independence period, ideas such as the nation's pain and the unity of Turan, Turkestan, and Turkic peoples began to emerge. This is undoubtedly due to the influence of political processes related to the unification of Turkic states in socio-political life. This momentous event in the history of a

⁴ In Muhammad Yusuf's poem "The Mulberry Tree", the image of the mulberry tree has become a symbol of the Uzbek people and nation.

country liberated from centuries of colonialism gave impetus to the revival of the people's historical dreams, and the resulting experience was artistically reflected in poetry.

T. Heshimova notes "... the parallels and similarities of themes and ideas in poems on the themes of national, historical and Turkic unity, which the Soviet administration tried to ban in Azerbaijani and Uzbek literature in the second half of the 20th century" [Heşimova, 2024, s185]. This theme, which began to be poetically interpreted in Uzbek poetry in the second half of the 20th century, was further developed during the period of Independence, especially in socio-political life after the creation of the Organisation of Turkic States⁵.

The poet Rauf Parfi wrote the most about the bitter fate of Turkestan and the unity of Turan and Turkic peoples. A poetic interpretation of these themes can be observed in his poems "Qadimgi turkulardan" ("From ancient songs"), "Ay, Turkiston bulbuli" ("Oh, Nightingale of Turkestan"), "Dorning og'ochi" ("The Gallows' crossbeam"), "Adashgan ruh" ("The Lost Spirit"), "Abdurauf Fitrat", and "Tuhmat" ("Slander"). In the poem "Ay, Turkiston bulbuli" ("Oh, Nightingale of Turkestan"), Rauf Parfi expresses his views on the freedom of Turkestan through the symbol of the nightingale and the motif of flight. As we know, the nightingale motif is a symbolic image that has been interpreted differently across literary periods.

Various variants of the motif of the nightingale's invariable image have been created under the influence of socio-political and literary contexts. In particular, in folklore and classical literature, he was interpreted as a lover; in Sufi literature, as a lover of the mortal world, and in Jadid literature as a lover of the motherland who wanted to see his homeland free and as a symbol of a free country. The poet uses this symbolic-metaphorical image innovatively and provides a poetic interpretation of the theme of "free Turkestan," characteristic of the period's socio-political life and literary context. The iron cage in the poem symbolises Turkestan's lack of freedom and its colonial status. In the first quatrain of this poem, created on the basis of the laws of the sonnet genre, Rauf Parfi writes: "Tell me, nightingale, have you a motherland? Is that true or false that fairy tale?" he addresses the nightingale. By gesturing to the myths and stories (talmeh and allusion) about the nightingale's aspiration to the thorny nest, he lays the groundwork for conveying his views on the freedom of the homeland.

The poetic depiction of the theme of Turkic unity, which began with Rauf Parfi's work, was continued by young poets such as Mansur Jumaev, Sukhrob Ziyoy, Shahrizor Shavkat, and Najmiddin Ermatov (Turon), who worked in Uzbek poetry during the Independence period. In the poems "Qush qismati" (The bird's fate) and "Sirkda bo'ri" (The wolf in the circus) by Sukhrob Ziyoy, and in the poem "Ko'k bo'ri kezgan sarhad" by Najmiddin Ermatov (Turon), which begins with "Kok bori kezgan sarhad" (The boundary where the blue wolf roamed), the relevant theme of the unity of the Turanian and Turkic state in the artistic thinking of the nation is poetically interpreted through folklore symbols such as the blue wolf, bird, crow, eagle, raven, and dog:

Ko'k bo'ri kezgan sarhad itlarga talosh endi,
Ko'tarilgan bosh emas, birgina quyosh endi,
Uchqun sochgan ko'zlarning topingan yosh endi,
Turkiy elning shiddati so'nganga o'xshayotir. (Ermatov, 2024, p.94)

(The boundary where the blue wolf roamed is left to the dogs (to be torn by) / Now there is no raised head, but only one sun. The eyes that scattered sparks are now in tears, / The intensity of the Turkic people seems to have faded.)

⁵ For more information on, see (Akili & Kim, 2024; Özdemir, 2024)

In the first line of the poem, through the symbol of the blue wolf, the meaning is expressed that the borders where the souls of our Turkish ancestors roamed have been abandoned to dogs and bad people. The synecdoche imagery of the “head” and the “sparkling eye” in the following lines of the poem expresses the feelings of the lyrical hero, who fears that the dream of uniting the Turkish people, preserving the state inherited from their ancestors, and restoring the ancient greatness of Turan will not be achieved.

N. Bulut Sezai, while studying the use of archetypal symbols in Karakoç's work, states that:

“Karakoç does not treat mythology merely as ornamental. Instead, he considers it a symbolic repository of human experience. He argues that myths, though fantastical on the surface, contain the condensed truths of human history. This perspective is evident throughout his poetry, where mythological references are reinterpreted to convey contemporary spiritual and existential dilemmas.” (Bulut, 2025, s.2408)

In the above poem by Najmiddin Ermatov, the mythologeme of the blue wolf, referenced in the first image, was reinterpreted to express the relevant problem of Turanian and Turkic unity in the renewed artistic thinking. The symbolic image of the blue wolf in the poem was created through the transformation of a totemic myth that depicted it as the ancestor of the Turks, and this mythologeme pointed to the meaning of ancestors and their role as patrons in cultural memory. Mythologemes are stable images and plots derived from myths; their meanings are stable, and, due to their repetition across different cultural contexts, they are considered motifs. If an archetype is an invariant motif that conveys meaning even outside the plot, then the symbol and mythologeme are its variants in a specific cultural context or artistic text, but the symbol has a multi-layered meaning grounded in several mythologemes. In the poem, the mythologeme of the blue wolf is a zoomorphic variant of the patron archetype in the national cultural context, and it is artistically interpreted as a symbol of the ancestors' patronage and the nation's spirit.

In Sukhrob Ziyo's poem “Sirkda bo'ri” (“The Wolf in the Circus”), the wolf appears as a root symbol, and this symbolic, mythological image is formed through the synthesis of totemistic myths. The wolf mythologeme emerged from the development of the ethnogenetic and genealogical myth about the wolf in Altai, ancient Turkic, and national folklore. M.Juraev says about this:

“The first sprouts of the tradition of venerating the wolf as a totem-ancestor began to appear in the Altai period of the history of the Turkic peoples... The wolf was considered the ancestor, patron, and totem of one of the ancient Turkic tribes. On the basis of such mythological ideas about clan totems, the first genealogical myths and legends (for example, the “Myth of Ashina”) arose... Most Turkic-speaking peoples developed certain aspects of the plot of ancient Turkic myths about the wolf-ancestor on the artistic basis of their national folklore traditions.” (Jurayev M, 2008, s 14)

The poet uses the mythologema of the wolf, the ancestor of the Turks, to convey his views on freedom, liberty, and the continuation of the work of ancestors and developed the lyrical plot of the poem based on the anguish of the lyrical hero, who was influenced by the scene of the wolf's participation in the circus performance:

Yolg'iz sen qolganding yovvoyi, g'ayir,

Men uvlab yubordim qismating ko'rib,

Qamchidan qo'rqdingmi, sirkdagi bo'ri? (Sukhrob Ziyo, 2024, s.126)

(Only you had remained, wild, insubordinate, / I howled when seeing your fate, / Were you afraid of a whip, the circus wolf?)

The lyrical hero asks the wolf the following rhetorical questions:

Xotirdan faromush bo‘ldimi nasling,
 Vaxshiy erkparastlik bo‘ldimi unut?
 Nahot yashajaksan itlikka ko‘nib?
 Qullikka ko‘ngdingmi, sirkdagi bo‘ri?
 Dunyoni titratgan unlaring qani? (Sukhrob Ziyo, 2024, s.127)

(Has your lineage been forgotten from your memory?/Has the savage freedom-seeking been forgotten?/Will you really agree to live like a dog?/Did you agree to slavery, wolf in the circus?/ Where are your voices that shook the world?/ Did you bury your soul, wolf in the circus?/Are you Turkic by nationality, wolf in the circus?)

Poet through the call “Tur-e, chorlayotir ajdoding qo‘ri⁶” (Sukhrob Ziyo, 2024, s.126) (“Get up, the embers of your ancestors are calling”) expresses the suffering of a nation that has accepted slavery, lost its historical glory and fallen into a pitiful state, and also gives an ideological concept about being worthy descendants to ancestors. In the poem, the symbol of the whip represents the forces that force the nation into slavery, while the symbols of traps and chains express the sense of slavery.

In Sukhrob Ziyo's poem “Qush qismati” (The Bird's Fate), the symbolic bird represents the poet's regrets over the fragmentation of Turan. The poem contains root symbols such as the sea, flight, a handful of crumbs, and birds turned into camels. These symbols are individual symbols created by the poet and express the following meanings in the context of the poem: the sea represents the dream of a great state in the past; flight symbolises freedom and hope; a handful of crumbs - the toil of survival; birds turned into camels - people who have lost their dreams of the country's great future for material gain. The bird, the lyrical hero of the poem, complains about his fate:

Uch halqa aks etgan
 bayroq singari
 Boshim uch qutbga
 sollanar o‘ychan.
 Yerda ku qo‘ngulik
 bir yer qolmadi.

Turon osmoniga sig‘magan qushman.(Sukhrob Ziyo, 2024, s.129)

(Reflected three rings / like a flag / My head to the three poles / swaying thoughtfully / Landing on Earth, there's no single place left / I'm a bird that couldn't fit in Turan's sky)Reflected three rings / like a flag / My head to the three poles / swaying thoughtfully / Landing on Earth, there's no single place left / I'm a bird that couldn't fit in Turan's sky)

As we know, the three rings are among the symbols depicted on Amir Timur's banner. The swaying of the bird's head in the poem at the three poles, like this flag, symbolises the fate of the ancient Turkic people who spread to the three poles.

Conclusion

In conclusion, we have examined the methods of using folklore symbols in Uzbek poetry of the Independence period and the laws of their variation. First, symbols in the Uzbek literary

⁶ Qo‘r - hot ash with small embers; small embers; portable: warmth of heart, fire, didactical advice. [<https://izoh.uz/word/qo%E2%80%98r>]

context have meanings shaped by the specific features and laws governing the development of our national literature. The authors creatively used folklore symbols in written literature in accordance with the literary context of different periods. Folklore symbols, as invariants, are based on archetypes, while literary symbols are variants that arose within the scope of archetypes and folklore symbols' meanings. Folklore symbols are stable, while the symbol in literature expands and forms more variants within the scope of the meaning of folklore symbols. Each author forms a symbol in written literature based on the essence of the folklore symbol. The authors creatively use invariant folklore symbols to elicit individual interpretations, leading to the formation of the symbols' literary variants. When a creator consciously or unconsciously uses symbols, which are "suggestive mechanisms of memory", he must also rely on their ancient foundations and folklore interpretations, and for this, he must know them well. Also, a symbol is a means of encoding the hidden thought that the poet wants to convey under the influence of the historical and socio-political situation, and in order to reveal the encoded essence and meanings of the symbolic layer in a work of art, it is necessary to be aware of the socio-political reality of the era and its literary context.

Secondly, in the Uzbek poetry of the Independence period, works were also created on the principle of folkloric synthesis. The mindset, renewed and changed by the socio-political situation characteristic of the period of independence, laid the groundwork for the writing of topics stored in the nation's artistic mind. As a result, in the poems of the poets of this period, due to the renewal of the lyric "I"'s reasoning, new meanings were assigned to traditional symbols, and under the influence of the literary context of the independence period, their meaning changed, and new meanings were formed.

In the Uzbek poetry of the independence period, traditional poetic symbols from folklore are used in two ways: stylisation and an individual approach. In works such as N.Narzullayev's "Ishqim tushti o'shanga" ("My love fell to that"), Turob To'la's "Ro'mol yoyibman dorga" ("I hanged a scarf on a line"), H. Karim's "Muvashshah" (a poetic genre), Usmon Azim's "Bakhshiyona", Iqbol Mirzo's "Tilla uzuk" (Golden ring), Khurshidabonu's "Daryodin okib kelodir..." ("There flowing down the river..."), and Gulbahor Ortiqho'jayeva's "Ertakka aylandim..." ("I turned into a fairy tale"), a symbolic image typical of folklore is stylised. When a folklore symbol is stylised, the individual interpretation of the poet is not visible; the meaning of the symbol used by the poet is consistent with the invariant symbolic semantics of folklore, and the mythological code in the essence of the folklore symbol is preserved.

In poems such as Usmon Azim's "Maktub" (The letter), N. Juraev's "Anor" (Pomegranate), Mansur Jumayev's "Musofir o'zbeklar" ("Uzbeks Abroad"), Suhrob Ziyov's "Yol sotaman olinglar" ("I am selling the road, take it"), "Kush qismai" ("The bird's fate"), "Sirkda bo'ri" ("The wolf in the circus"), and Najmiddin Ermatov's (Turon) "Kok bo'ri kezgan sarhad" ("The boundary where the blue wolf roamed"), new interpretations were created with an individual and innovative approach to folklore symbols. When a folklore symbol is synthesised, the semantics of the invariant symbol in folklore are also individualised through various attributes and predicates in the symbol created by the poet and are directed towards providing a poetic depiction of various social themes.



www.turkishstudies.net/language

Turkish Studies - Language and Literature

eISSN: 2667-5641



Bağımsızlık Dönemi Özbek Şiirinde Folklor Sembolleri ve Bireysellik

Giriş

Istiqlol davri o'zbek madaniy kontekstida ramzlarning variantlashuv tamoyillari, shuningdek, ma'nolar paradigmalarini hosil qilish qonuniyatlari o'rganilmagan. Bu bo'shliq tizimli ilmiy tadqiqotlar uchun imkoniyat yaratadi.

T.Heshimova ozarbayjon va o'zbek adabiyotini quyidagicha davrlashtiradi:

“XX asr adabiyotida she'riyatda milliy mafkura masalalari kontekstida ozarbayjon va o'zbek adabiy aloqalari bir necha bosqichlarni o'z ichiga oladi:

1. XX asrning dastlabki yigirma yilligida (podsholik tuzumidan sovet tuzumigacha, leninchilik yillari),
2. Sovet tuzumining qaror topish davri (Stalin taqiqlari davri),
3. Asrning ikkinchi yarmi boshlarida (Stalindan keyin taqiqlar yumshatilgan davr),
4. Mustaqillik davri”(Xeshimova, 2024, 163-b.).

Adabiyotni davrlashtirish borasidagi bu mulohazalar asosli bo'lib, o'zbek adabiyotida ham shunday jihatlar kuzatiladi. Bu postsovet mamlakatlari bir xil tarixiy jarayonni bosib o'tganligi bilan izohlanadi. Biroq mazkur tadqiqotda mustaqillik davri o'zbek she'riyatida ramziylik masalasi yoritilmagan.

XX asrning so'nggi choragida barcha sobiq sho'rolar davlatlarida bo'lgani kabi O'zbekistonda ham oshkorlik davri kechdi. Mazkur tarixiy-siyosiy jarayon O'zbekistonda ham ozod bo'lish, hur vatanga erishish g'oyalarining faollashuviga, xalqimizning asriy orzusining ushaliishiga zamin hozirladi. Natijada yurtimiz ayni ijtimoiy-siyosiy zarurat ta'sirida istiqloлга erishdi. Ayni shu jarayonlarda yashagan inson kechinmalari adabiyotda, xususan, she'riyatda ham aks-sado berdi. Mazkur davr adabiyotida ham adabiyotning insonni bilish, voqelikni anglash va anglatish vazifasi faollashdi hamda davr voqeligi ta'sirida yuzaga kelgan kechinmalar tasviri mazkur davr she'riyatining bosh predmetiga aylandi. Bu davr she'riyatida folklorga xos obrazlar va timsollar tizimidan shoirlar zamonaviy mavzular talqinida, ma'naviy va ijtimoiy-siyosiy masalalarni yoritishda foydalandilar. Davr she'riyatida milliy o'zanlarga qaytish, milliy-badiiy tafakkurda asrlar osha shakllangan milliy g'oyalarni poetik ifodalash, xalqchillikni, millat ruhini ifodalashda milliy-madaniy konstantalarga tayanish kabi xususiyatlar namoyon bo'lmoqda. Istiqloл davri o'zbek she'riyatida ijod qilayotgan shoirlar ijodida kontstant ramzlarga tayangan holda kechinma tasviri va badiiy g'oyani berish faollashdi. Xususan, Usman Azim, Iqbol Mirzo, N.Narzullayev, Turob Tula, N.Jurayev, H.Karim, G.Ortiqxodjayeva, Khurshidabonu, Mansur Jumayev, Suhrob Ziyo, N.Ermatov kabi shoirlar she'rlarida jahon va qadimgi turkiy davr mifologiyasiga oid ramzlardan foydalandilar. Bu ramzlar davr muammolari poetik talqinida qo'llanilgan.

She'riyatda folklorga xos ramzlardan ijodiy foydalanish uchun shoir folklor asarlarini yaxshi bilishi va uning ratsional mag'zini o'z davri muammolari tasviriga xizmat qildira olishi kerak. Olimlarning ta'kidlashicha, ramzlar "xotiraning suggestiv mexanizmi" sifatida ishlaydi va "o'quvchi tomonidan xotira sifatida idrok etiladi" (Lotman, 1992, s.193). Biroq reminissensiyadan farqli ravishda "yozuvchi xotirasiga madaniyat xotirasi qa'ridan kirib keladi va yangi zaminga tushgan don kabi yangi matnda jonlanadi" (Lotman, 1992, s.193). Shunday qilib, ramzlar aytilmoqchi bo'lgan mohiyatni to'g'ridan-to'g'ri tushuntirmay, inson ong ostida saqlangan, intuitiv tarzda anglangan turg'un tushunchalar orqali eng yaxshi tarzda yetkazadi.

A.N.Veselovskiy ta'kidlaganidek, "She'riyat tili tarixdan oldingi yo'llarda boshlangan psixologik jarayonni davom ettiradi: u allaqachon til va mif obrazlaridan, ularning metafora va ramzlaridan foydalanadi, ammo ularga o'xshash yangilarini ham yaratadi" (Veselovskiy, 1989, s.107). Uning ta'kidlashicha, she'riyat qadimiy psixologik mexanizmlarni rivojlantiradi, ong va estetik tajriba orqali yangilarini yaratadi. Istiqloq davri o'zbek she'riyatida ham badiiy shartlilikdan ijodiy foydalanildi. Veselovskiy ta'riflagan psixologik jarayonlar davom etib, ramzlar ma'nosining o'zgarishiga olib keldi va tarixiy kontekstga mos ravishda yangi ma'nolar shakllandi. Ramzlar "xotiraning suggestiv mexanizmi" va "qadimiy psixologik mexanizm" sifatida istiqloq davri o'zbek she'riyatida ishqiy, ijtimoiy va tarixiy mavzularni ham ifodalaydi.

An'anaviy poetik ramzlar mohiyati mif va folklor asarlaridan olingan. Ular zamonaviy adabiyotdan oldingi, madaniyat va badiiy tafakkur taraqqiyoti davomida shakllangan ma'no paradigmlarini o'zida mujassam etadi. Ramzlarning ma'nolar majmui bir asar doirasida shakllanmaydi. Aksincha, ular uzoq tarixdagi ilk obrazlar, psixologik omillar hamda turli davrlar madaniy konteksti ta'sirida yuzaga keladi.

Ramzlar insoniyat tafakkuridagi ilk obrazlar, arxetiplar ta'sirida shakllanadi. Ularning ma'nosi ilk obrazlarning semantik mohiyati asosida yuzaga chiqadi. Ramz va arxetip tushunchalari bir-biri bilan bog'liq, lekin ular aynan bir narsa emas. Arxetiplar madaniy kontekstda ramz sifatida namoyon bo'ladi, ramzlar esa ko'p qatlamli, ambivalent talqinlari bilan barqaror universallardan (arxetiplardan) farqlanadi. Ye.M.Meletinskiyga ko'ra: "Mifik "faza"da ramz kommunikativ birlik - arxetip sifatida namoyon bo'ladi. Ammo mifik "faza"dan oldin so'zma-so'z (ramz motiv sifatida), tavsifiy (ramz belgi sifatida), formal (ramz potensial ravishda ko'p ma'noga ega bo'lgan, voqelikni aks ettirmaydigan, balki unga "qo'llaniladigan" obraz sifatida) keladi" (Meletinskiy, 1994, s.9).

Meletinskiy ramz mifik fazadagina arxetip sifatida xizmat qilishini, motiv sifatida turli asarlarda takrorlanishini, ko'p qatlamli ma'noga ega bo'lgan obraz bo'lib qolishini ta'kidlaydi.

Ramz Ch.S.Peirce, F.de Sossyur, Z.Freyd, E.Fromm, K.Yung, E.Fromm, Yu.M.Lotman kabi olimlar tomonidan tilshunoslik, psixoanaliz, madaniyatshunoslik, folklorshunoslik va adabiyotshunoslik aspektlarida o'rganilgan. Yu.M.Lotman ham ramzlarning takrorlanishiga urg'u berar ekan, quyidagi fikrni beradi:

"ramzning tabiati ikki yoqlama. Bir tomondan, madaniyatlar qatlamini yorib o'tib, ramz o'zining invariant mohiyatida amalga oshiriladi. Bu jihatdan uning takrorlanuvchanligini kuzatishimiz mumkin. Ramz o'zini o'rab turgan matn makoni uchun bir xil bo'lmagan narsa sifatida, boshqa madaniy davrlarning (boshqa madaniyatlarning) xabarchisi sifatida, madaniyatning qadimiy ("abadiy") asoslarini eslatish sifatida namoyon bo'ladi. Boshqa tomondan, ramz madaniy kontekst bilan faol bog'liq bo'lib, uning ta'siri ostida o'zgaradi va o'zi ham uni o'zgartiradi. Uning invariant mohiyati variantlarda amalga oshadi." (Lotman, 1992, s.193)

Demak, ramz invariant mohiyatiga ko'ra arxetiplar bilan sinonim bo'lsa-da, muayyan badiiy matnda ma'no qamrovining o'zgarishi bilan farq qiladi.

Ramz arxetip bilan aloqador bo'lgani uchun uni mifologema bilan ham bog'liq tushuncha deb hisoblash mumkin. Ramzlar – ma'lum bir madaniy kontekstda shakllangan obrazlardir.

Ularning ma'nolari tarixiy va ijtimoiy kontekst ta'sirida o'zgaradi. Ramzlar lirik syujet uzviga aylanib, matnda realistik ma'no kasb etadi. Arxetiplar esa ruhiyatda (inson ongostida), mif va folklor asarlarida aks etgan o'zgaras universalialardir.

Turli Davrlar Madaniy Kontekstida Ramzning ma'nolar majmuining shakllanish qonuniyatlari

Ramzlar necha asrlardan beri turli madaniy kontekstlarda ijodkor badiiy maqsadi ifodasiga xizmat qilib kelmoqda. Bizga ma'lumki, madaniy kontekst tushunchasi keng tushuncha bo'lib, u jahon madaniy konteksti hamda uning tarkibiy qismlaridan bo'lgan turli xalqlar madaniy kontekstini o'z ichiga oladi. G.Garayeva folklor ramzlarini ozarbayjon madaniy kontekstida, xususan, XX asr ozarbayjon she'riyati kontekstida qo'llanishi masalasiga e'tibor qaratgan (Garayeva, 2023), N.Yusupova tatar madaniy konteksti, xususan, XX asr tatar she'riyati kontekstidagi ramzlashtirishning o'ziga xos usullarini tavsiflaydi (Yusupova, 2018), T.Heshimova esa asrning ikkinchi yarmida Ozarbayjon va o'zbek she'riyatida milliy ideologik g'oyalarning ramzlar vositasidagi poetik ifodasini qiyosiy o'rgangan (Heshimova, 2024). Istiqlool davri o'zbek madaniy kontekstida ham ramzlar davr ijtimoiy-siyosiy voqeligi xabarchisi, shoirlarning turli mavzularni yoritish vositasi sifatida xizmat qilmoqda.

Shuningdek, ma'lum bir madaniy kontekst ham o'z ichida turli davrlar madaniy konteksti asosida shakllanadi. Shu ma'noda o'zbek adabiy kontekstidagi ramzlar turli davrlar madaniy kontekstlarida o'ziga xos qonuniyatlari asosida shakllangan ma'nolar majmuiga ega. O'zbek adabiyoti eng qadimgi davrlar adabiyoti, mumtoz adabiyot, milliy uyg'onish davri adabiyoti, yangi o'zbek adabiyoti va istiqlool davri adabiyoti kabi taraqqiyot bosqichlaridan iborat bo'lib, o'zbek she'riyatidagi ramzlar semantikasi ham shu davrlar adabiy kontekstidagi o'zgarishlarga, she'riyatning o'ziga xos taraqqiyot qonuniyatlari bog'liq. Ramzlarning turli davrlar madaniy kontekstlarida shakllangan ma'nolar paradigmasini o'rganish istiqlool davri o'zbek she'riyatidagi ma'nolari mohiyatini tushunish va to'g'ri talqin qilish imkonini beradi. S.Ateş Durç to'g'ri takidlaganidek, "Ramz; dunyoni anglash, madaniyatni asrab-avaylash, uzatish va barqarorligini ta'minlash uchun juda muhim o'rin tutadi"(Ateş Durç,2020, s.380).

Ma'lum bir davr tarixiy va ijtimoiy kontekst hamda ijodkor g'oyaviy maqsadi ta'sirida ramzning abadiy ma'nosida yuz bergan o'zgarishlar, shuningdek, ramziy obrazning matn-ifoda asosida matn-mazmuni (mazmun plani) semantik maydonining kengayishi natijasida turli ma'nolar majmui shakllanadi. Yu.M.Lotman ramzlar haqida quyidagi fikrlarni qayd etadi:

"Ma'lum bir madaniy kontekstda ramzning "abadiy" ma'nosi o'zgarishlarga uchraydi, ... tarixan eng faol ramzlar matn-ifoda va matn-mazmun o'rtasidagi munosabatda ma'lum noaniqlik bilan tavsiflanadi. Ikkinchisi har doim ko'proq ko'p o'lchovli semantik maydonga tegishli bo'ladi. Shuning uchun ifoda mazmunni to'la qamrab olmaydi, balki unga ishora qilganday bo'ladi, xolos."(Lotman, 1992, s.193)

Darhaqiqat, turli davr va madaniyatlardagi ramziy tasavvurlar va talqinlar asosida uning turli ma'nolar majmui, variantlari yuzaga keladi va badiiy ijodda muallif niyatini kodlash vositasi bo'lib xizmat qiladi. Masalan, Cho'lponning "Binafsha" she'ridagi binafsha, Oybekning "Namatak" she'ridagi namatak obrazlari ramziy mohiyati mifik tasavvurlar asosida shakllangan bo'lsa-da, o'z davri tarixiy-madaniy, adabiy konteksti asosida o'zgargan. Invariant shaklda yovuzlik kuchlariga qarshi kurashda ezgulik tantanasi elchisi (arxetip va mifologema) sifatida ma'no qamroviga ega bo'lgan binafsha (analogi boychechak) ramz sifatida Cho'lpon she'rida davr adabiy kontekstiga mos holda mustamlakaning mag'lubiyati, erk va ozodlikning tantanasi elchisi ma'nosi ifodasiga xizmat qilgan. She'rda yurt ozodligining poymol qilingani haqidagi lirik subyekt kechinmalari, iztiroblari fonida ozod yurt mavzusi ramz vositasida poetik talqin qilinganini kuzatamiz. Oybekning namatak ramziy obrazi borasida ham ayni fikrlarni aytish mumkin. Namatak mifologik asoslariga ko'ra folklorda yovuzlikdan qochib tosh va tog'lardan panoh topgan inson ramzi sifatida tushunilsa, Oybek she'rida esa davr adabiy konteksti ta'sirida Sho'rolar

davri qatag'onlari qurshovida qolib ketgan Oybek kabi ma'rifatparvarlar ramzi sifatida talqin qilingan. Har ikki shoir ijodida tarixiy hamda ijtimoiy-siyosiy vaziyat ta'sirida ramz "aytilmagan fikrni tushunish, yashirin ma'nolarni kodlashtirish vositasiga" [Antonov,1993,s.47] aylangan. Demak, badiiy asarlardagi ramziy qatlam ma'nosini, ramzlar bilan kodlangan mohiyatni yoritish ijodkor niyatini, g'oyaviy maqsadlarini davr adabiy kontekstidan kelib chiqib chuqurroq anglash imkonini beradi. Yuqoridagi tahlillar shuni ko'rsatadiki, ramzlardagi mifik qarashlar asosida shakllangan invariant yadro (o'zgarmas o'zak) turli madaniy, tarixiy, ijtimoiy kontekst ta'sirida variantlashadi va semantik maydoni kengayadi.

Ramz badiiy obrazlilikning bir turi ekan, unda badiiy obrazga xos metaforiklik va assotsiatsivlik mavjud bo'ladi. Shuningdek, ramz metafora, metonimiya, sinekdoxa, kinoya, allegoriya kabi ko'chim turlaridan farqli ravishda badiiy matnda ham o'z ma'nosida, ham ko'chma ma'noda tushuniladi. R.Bartga ko'ra ramzlar semiotik tizimda ikki qatlamli asosiy ma'no (denotation) va ijtimoiy-madaniy ma'noga (connotation) asoslanadi (<https://monoskop.org> › images › Barthes_Roland). Ramzlar mohiyatidagi o'z va ko'chma ma'no metafora va metonimiya asosidagi o'xshashlik yoki aloqadorlik asosida emas, balki assotsiativlik asosida birlashadi va ijodkorning g'oyaviy konsepsiyasi ifodasiga xizmat qiladi. Assotsiativlik esa inson psixologiyasi va tafakkuri ta'sirida yuzaga keluvchi hodisa bo'lib, ramzlar mohiyatini ochuvchi asosiy omil sanaladi.

Folklordagi ramzlar turli davrlar adabiy kontekstiga mos holda ijodkorlar tomonidan yozma adabiyotda ijodiy foydalanilar ekan, shu ramziy-badiiy obrazning sintezlashuv jarayonida ijodkor badiiy mantiq bilan birga hayotiy mantiqqa ham rioya etadi. U tanlagan obraz xalqning ming yillar davomida epik xotirasi va badiiy tafakkurida saqlangan an'anaviy ramziy obrazlar mohiyati bilan uyg'un bo'ladi. Masalan, qush, qarg'a, turna, daraxt, olma, anor, gul, o'choq kabi ramziy obrazlar she'rlarda mif va folklordagi badiiy talqini asosida shakllangan. Ijodkorning induvial talqinlari esa shu ramziy obrazlar semantik maydoni doirasida yuzaga keladi. Bu semantik maydonning kengayishi, variantlashuvi, ma'nosi o'zgarib, induvidual talqinga ega bo'lishi esa tarixiy, ijtimoiy-siyosiy voqelik ta'sirida kechadi. Bu o'rinda mif va folklordagi ramzlarni F desak, yozma adabiyotdagi, lirik asarlardagi ramzlarni A desak, A ramzning mohiyati F ramz asosida shakllanadi. F ramz invariant shakl sifatida o'z asosini arxetiplardan olgan. A ramz esa arxetiplar va F ramz ma'no qamrovi doirasida yuzaga keladi hamda F ramzning varianti hisoblanadi. F ramz (invariant) turg'un, A ramz esa F ramz ma'no qamrovi doirasida kengayib, variantlashib boraveradi. Har bir ijodkor F ramz mohiyatiga asoslangan holda A ramzni shakllantiradi. Ijodkorning F invariant ramzdan ijodiy foydalanib, turli induvidual talqinlarini yaratishi asosida A ramzning variantlari yuzaga keladi. Masalan, xalq qo'shiqlaridagi daraxt ramzi totemistik miflar transformatsiyasi asosida shakllangan, shu bois u inson ramziy ma'nosiga ega. Shuningdek, u folklorda turli atributlar bilan kengayib mevali daraxt ayol, mevasiz daraxt erkak ramziy ma'nosini anglatib, shu semantik maydon doirasida kengayib, variantlashgan.

Turli lirik asarlarda kelgan daraxt: tol, majnuntol, terak, sarv, chinor kabi ramzlar esa folklor ramzlari ma'nosiga asoslangan turli variantlar bo'lib, uning ma'nosi turli adabiy-madaniy kontekstlar asosida kengayib boradi. Mumtoz lirik asarlardagi sarvning go'zal ma'shuqaning qaddi qomati, "umrini ozodalik" bilan o'tkazgan solih inson sifatida⁷ talqin qilinishi yoki zamonaviy she'riyatda majnuntolning oshiq, yigitlarni chinor sifatidagi talqini A ramzning variantlari – ma'nolar majmui bo'lib, ular folklor ramzi ma'nosi qamrovida yuzaga kelgan.

⁷Alisher Navoiyning "Umri jovid istasang fard o'liki, bo'ston Xizridur, Sarvkim, da'b ayladi ozodalig' birla maosh" baytlarida (<https://n.ziyouz.com> › 40-alisher-navoiy-asarlari / A.Navoiy. *G'aroyib us-sig'ar*. B.146.) sarv ramz sifatida keladi va "umrini ozodalik" bilan o'tkazgan solih inson ma'nosini anglatadi. Baytda abadiy umrga erishmoqchi bo'lsang, ozodalik bilan hayot kechir, sarv yolg'iz va pok hayot kechirgani uchun bo'stonning Xizriga aylandi, degan tasavvufiy-falsafiy qarash berilgan. Navoiyning ushbu baytida, shuningdek, bo'ston ramzi dunyoni, Xizr mifologemasi esa abadiy hayotga ega bo'lgan obraz ma'nosini anglatgan.

Folklor Ramzlaridan Foydalanishdagi Yondashuvlar

Duygu O‘zakin folklor ramzlarining rus adabiyoti, xususan, kumush asr she‘riyatida aks etishini o‘rganib, quyidagi uch omil ..."shoirilar ijodida folklor ramzlaridan foydalanishga asos bo‘lganligini ta’kidlaydi:

- a) rus she‘riyatining badiiy yo‘nalishlari;
- b) ijtimoiy-tarixiy kontekst;
- c) “ildizlarga qaytish” harakati” (Özakın, 2024).

Istiqlol davri o‘zbek she‘riyatida ham folklor ramzlaridan foydalanishga ayni shu omillar ta’sir ko‘rsatdi. Istiqlol davri o‘zbek she‘riyatida folklorga xos an’anaviy poetik ramzlardan foydalanish ikki xil yondashuvga asoslanadi.

Xalq Qo‘shiqlari va Folklor Ramzlarini Stilizatsiya Qilish

Istiqlol davrida ijod qilayotgan shoirlar folklordagi an’anaviy ramziy obrazlar semantikasini saqlab, biroq unga individual yondashmagan holda, ya’ni bu obrazlarni stilizatsiya qilgan holda ham foydalanmoqdalar. Masalan, N.Narzullayevning “Ishqim tushdi o‘shanga” she‘rida xalq qo‘shiqlariga xos oq olma, qizil olma, olmaning oqib kelishi, olma otish kabi folklor ramzlari variantlari stilizatsiya qilinganini ko‘ramiz:

Oq olma, qizil olma,
Tanlaganingni ol, ma,
Olma otgan yigitning,
Gapini xazil olma. (N.Narzullayev, 2005, s.373)

Sh.Turdimov aytganidek, xalq qo‘shiqlarida: “... olma ramz sifatida ikki mustaqil tub poetik ma’no tashimoda: farzand va sevgi. Olma sevgi tub poetik ma’nosi .. muayyan matnda turli ramz atributlari asosida bu ma’no ko‘lami u yoki bu tarzda o‘zgaradi”(Turdimov, 2015a). Ya’ni, oq olma o‘g‘il bola, qizil olma qiz bola ramziy ma’nosini anglatadi. N.Narzullayevning ushbu she‘rida olma ramziy obrazi stilizatsiya qilingani bois unda individual talqin ko‘zga tashlanmaydi. Demak, ramziy obraz stilizatsiya qilinganda uning mazmuni folklor ramzi semantikasi bilan uyg‘un bo‘lar ekan.

Turob To‘laning “Ro‘mol yoyibman dorga” she‘rida ham xalq qo‘shiqlariga xos ro‘molni dorga yoyish birikmali ramzi stilizatsiya qilingan. Xalq og‘zaki ijodida ro‘mol oila tub ramziy ma’nosiga ega (Turdimov, 2020b). Ushbu folklor ramzining yoyibsan predikati bilan kengayishi natijasida yuzaga kelgan oila qurish, ishqiy munosabatga kirishish orzusining poymol bo‘lishi poetik ma’nosi stilizatsiya qilingan ramzda saqlangan:

Ro‘mol yoyibsan dorga,
Rahm qilmay menday yorga. (Turob To‘la, 2021, s.28)

Lirik qahramon, ya’ni oshiq yigit ma’shuqaning ro‘molini dorga yoyishidan, unga gina qilayotgani, o‘zgaga turmushga chiqish istagi borligidan yozg‘irmoqda.

Ayni shunday xususiyatlarni H.Karimning “Muvashshax” she‘rida kuzatamiz. She‘rdagi oq ilon ramz sifatida bevafo yorni (oshiq yigit) anglatadi.

Oq ilon, oppoq ilon, oydinga yotgoning qani?

Oy yuzingdan ayrilib, yulduzni topgoning qani? (Halim Karim, 2010, s.74)

Folklor ramzlari bo‘lgan daryo, uzuk kabilaridan shoirlar ishqiy mavzularni qalamga olishda ham ijodiy foydalanmoqdalar. Daryo o‘zak ramz sifatida folklorda: “a) oshiq va ma’shuq o‘rtasidagi chegara; b) yigitlik va erlik, qizlik va ayollik chegarasi; s) ko‘z yoshning analogi; d) o‘tib borayotgan vaqt” (Turdimov, 2020b, s.110-112), ayriqlik kabi ma’nolarda keladi. Usmon

Azimning “Baxshiyona” asarida Elbek baxshi hikoya qilgan qismda Qutbo’ldi baxshi va Gulhusnning armonli sevgisi tasvirlanadi, unda Jondorbiy qiziga oshiq bo’lgan Qutbo’ldi baxshini so’ydirgani voqealari fragmentlari beriladi. Qutbo’ldi baxshi kechinmalari tasviri berilgan she’riy parchada shoir folklordagi daryo ramzidan foydalanadi:

Oqar daryo, bilmaysan,

Bo’lmas ado bilmaysan!

Tomchi yoshingni to’kma,

Yondi dunyo, bilmaysan. (Usmon Azim, 2007a, s.172)

She’rda daryo leksik o’zak ramz sifatida ayriliq, ma’shuqa va oshiq o’rtasida o’tib bo’lmas chegara borligini anglatib kelgan. Ayni shunday talqinni Gulbahor Ortiqxo’jayevaning “Ertakka aylandim...” she’rida kuzatamiz:

Oramizda daryo bor,

Taroq tashlab bo’lmaydi. (Ortiqxo’jayeva, 2008, s.81-86)

Ushbu she’rdagi lirik subyekt kechinmalari tasviridan shu kechinmaga turtki bo’lgan voqelik fragmentlarini tiklash asosida ko’rish mumkinki, lirik subyekt va uning yori orasiga ayriliq tushgan, bunga esa uning o’limi sabab bo’lgan. Daryo ramzi bu o’rinda o’zga dunyo bilan bu dunyoni ajratib turuvchi chegara ma’nosida keladi. V.Ya.Propp shunday tasvirlaydi: mifologiyada ham “u dunyo bilan bog’liq tasavvurlar rus folklorida olovli daryo, bog’ va tog’ shaklida namoyon bo’ladi” (Propp, 1986, s.364). Lotmanning “ramzlar arxaikligi” borasidagi fikrlariga asoslansak, ushbu har ikki she’rda ham folklor ramzi mohiyatidagi mifologik kod saqlangan.

Xurshidabonuning “Daryodin oqib kelodir...” xalq qo’shiqlari stilizatsiyasi asosida yaratilgan g’azalida ham daryo leksik o’zak ramzidan, shoda-shoda marvarid birikmali o’zak ramzdan, “daryodin oqib kelodir shoda-shoda marvarid” kabi gap shaklidagi o’zak ramzdan ijodiy foydalanilgan:

“Daryodin oqib kelodir shoda-shoda marvarid,

Oyda bir ham yo’qlamaydir qosh qaro barno yigit. (Xurshida, 2019, s.416)

Lirik qahramon, ya’ni ma’shuqaning barno yigit ishqidagi kechinmalari berilgan xalq qo’shig’i haqida A.Musaqulov quyidagilarni yozadi:

“qo’shiqni bugungi she’riyat nuqtai nazaridan tahlil qilsak, ajib bir lirik manzara va holatni ko’ramiz: Daryodan shoda-shoda marvaridlar kabi to’lqinlar oqib kelmoqda. Sohilda qiz va barno yigit yolg’iz. Qiz negadir xafa. Ammo yigit uni tashlab ketolmaydi. Negaki qizning kokili qiymat baho. Parsial magiya qoidasiga ko’ra kokil qizning o’ziga teng bo’lib, kokildan voz kechish, qizdan ayrilishdir.” (Musaqulov, 2010, s.106)

Olim qo’shiqning tarixiy asoslaridan kelib chiqib tahlil qilar ekan, daryo hosildorlik kultlaridagi suv kulti obyektini, shoda-shoda marvarid hosildorlik ramzini, juftlik ifodasini, oila asosini, to’lqinlarning marvaridga o’xshatilishida farzand g’oyasi ifodalanganini ta’kidlaydi. Qo’shiqning lirik qahramoni bir yosh chegarasidan ikkinchi yosh chegarasiga o’tish, ya’ni turmush qurish arafasida, uning daryodan oqib kelayotgan marvaridga ishora qilishi oila qurish orzusini ifodalamoqda. Yuqoridagi har uch she’r tahlilidan ko’rinadiki, folklor ramzlari yozma adabiyotda stilizatsiya qilish orqali foydalanilganda, undagi tub mohiyat saqlanib qoladi.

Iqbol Mirzoning “Tilla uzuk” she’rida uzuk ramzi stilizatsiyasi asosida qiz va yigitning sevgisi, nikoh munosabatlari tasviri beriladi. Folklor asarlarida uzuk sevgi, nikoh kabi ma’nolarda keladi. Xalq ertak va dostonlarida uzuk motivi epik qahramonning taqdiriga bitilgan qizning bashoratini berishga, u haqidagi axborotni epik qahramonga yetkazishga xizmat qiladi. Shoir ayni

shu ramz – obraz motivdan oshiq kechinmalarini, sevgisi ifodasini berishda foydalanadi va folklor ramzi mohiyati she’rda saqlangan:

Tilla uzukka tilla

Ko‘z bo‘lmaydi hech qachon,

Qiz bolaga qiz bola

Do‘st bo‘lmaydi hech qachon. (Iqbol Mirzo, 2007, s.42.)

Folklor Ramzlariga Induvidual Yondashish

Istiqlol davri o‘zbek she’riyatida folklorga xos an’anaviy poetik ramzlardan ijodiy foydalanib, unga induvidual yondashilib, yangi talqinlar yaratilmoqda. Folklordagi o‘zak ramz semantikasining ko‘p qatlamlilik, semantik maydonining kengayishi turli atribut va predikatlar munosabati orqali yuzaga chiqar edi. Masalan, olma guli o‘tkinchi muhabbat, olma otish sevgi, yor tanlash, olma yemoq visolga yetmoq, olmani yemaslik xijron⁸ kabi. Xalq qo‘shiqlaridagi folklor ramzlaridan ijodiy foydalanish natijasida adabiyotdagi ramzlar yaratilganda turli atribut (tashbeh, sifatlashlar) va predikatlar orqali induviduallashadi. Fikrimizni Usmon Azimning “Maktub” she’ri misolida asoslaymiz:

Ko‘chang boshida bir tol bor edi. Bormi? Xabar bergin

Meni ko‘rmoqqa zor edi Xanuz zormi? Xabar bergin

Holing so‘rsam, og‘ib qismat xatarlarga ketar bo‘ldi

Faqat tolning holidan, yor, xabar bersang, yetar bo‘ldi

Yashaganmi? Ko‘karganmi? Bo‘yi necha quloq bo‘ldi?

Yoxud o‘zga imoratga meningdek bir og‘och o‘ldi?... (Usmon Azim, 2013b, s.4)

She’rda xalq qo‘shiqlaridagi “tol”, “og‘och” (daraxt) “imorat” kabi o‘zak ramzlardan ijodiy foydalanilgan. She’rdagi tol, og‘och kabi ramzlarda folklordagi invariant ramz mohiyati saqlangan, ya’ni ular umumiy inson, oshiq ma’nosida kelgan. Usmon Azimning “Maktub” she’rini tahlil qilgan Y.Solijonov: “Lirik obraz lirik “men” ilgari surmoqchi bo‘lgan fikrni o‘quvchiga aniqroq, ta’sirliroq yetkazishga xizmat qiluvchi poetik unsur hisoblanadi. Lirik “men” o‘zi tanlagan obraz orqali g‘oyaviy niyatini aniqroq ifodalashga erishadi” (Solijonov, 2020, s.11) deydi. Olim she’rdagi “tol” obraziga e’tibor qaratar ekan, uning “chuqur ma’noli, yuksak falsafiy mushohadagi chorlaydigan lirik obraz” (Solijonov, 2020, s.11) ekanligini ta’kidlaydi.

Olimning she’r haqidagi tahlillari asosli va tahsinga loyiq, biroq “tol” obrazining xalq og‘zaki ijodidagi an’anaviy ramziy obraz ekanligiga e’tibor qaratmaydi. Tol xalq qo‘shiqlarida oilaparvar inson sifatida talqin qilinadi. Fikrimizga “Terak ekmay tol eking, Tolning soyasi yaxshi” (Alaviya, 1972, s.54) xalq qo‘shig‘i misralaridagi tol va terak o‘zak ramzlar dalil bo‘la oladi. Tol ushbu qo‘shiqda oilaparvar, g‘amxo‘r erkak, terak esa o‘zidan boshqani o‘ylamaydigan erkak sifatidagi talqinlarga ega. Xalq qo‘shig‘ida bu o‘zak ramzlar orqali turmush qurmoqchi bo‘lsangiz terakka o‘xshagan o‘zidan boshqaga soyasi tushmaydigan, foydasi tegmaydigan erkakni emas, toldek soyasi bilan sizni himoya qiladigan, sizga g‘amxo‘rlik qila oladigan yigitni tanlang, degan poetik mazmun ifodalanmoqda. Fikrimizni M.Jo‘rayev hamda D.O‘rayevalarning bu xalq qo‘shig‘ini tahlil qilish chog‘idagi kuzatuvlari ham tasdiqlaydi “... qo‘shiqdagi tol obrazi – oshiq, erkak obrazini ifodalash uchun qo‘llangan. Inchunin, terak obrazi ham xalq asarlarida, asosan, erkak, oshiq yigit obrazlarini ifodalab kelishi kuzatiladi. Ammo xalq terakni ko‘pincha – qo‘rqoq oshiq timsolida epik talqin etadi” (Jo‘rayev & O‘rayeva, 2019, s.323).

Usmon Azim “Maktub” she’rida nimaga terak ramzidan emas, balki tol ramzidan foydalandi? N.Yusupovanning ta’kidlashicha: “ramz hosil qilish usullari ijodiy tamoyillar va

⁸Sh.Turdimovning “Xalq qo‘shiqlarida ramz” kitobida o‘zbek xalq qo‘shiqlaridagi ramzlarning ma’nolari, badiiy talqinlari batafsil ma’lumot berilgan. Shu bois biz folklordagi ramzlar mohiyatini yoritishda shu manbaga murojaat qildik.

shoirning individual badiiy ongi, dunyoqarashining o'ziga xosligi bilan bog'liq" (Yusupova, 2018, s.40). Usmon Azim ijodida folklor sintezidan foydalanish tamoyili yetakchilik qiladi, bu esa shoirning xalq og'zaki ijodi bilimdoni ekanligini, folklor ramzlari mohiyatini yaxshi bilganini, folklor ramzlariga induvidual yondashib, o'ziga xos badiiy g'oyani ifodalashga xizmat qildirganligini ko'rsatadi. Lirik qahramonning "tol uni ko'rmoqqa hanuz zormi yoki o'zga imoratga meningdek bir og'och bo'ldimi?" kabi ritorik so'roqlari orqali rivojlantirilgan she'r lirik syujetidagi "imoratga og'och bo'lmoq" birikmali ramzi oila qurmoq, bir oilaning ustuni, suyanchig'i bo'lmoq kabi ma'nolarni anglatmoqda. Demak, she'rda lirik qahramon so'roqlagan yor soxta, o'zidan boshqasiga foydasiga tegmaydigan obraz emas. Garchi u lirik qahramonning "iztirobli hijroniga" sabab bo'lgan bevafo yor bo'lsa ham, u o'zga oilaning og'irini yelkasida ortmoqlagan, ustuni bo'lgan inson. Shu bois shoir she'rda "tol", "imorat" kabi ramzlardan foydalangan holda lirik "men" kechinmasini ta'sirchan, badiiy mukammal tarzda bergan. Shoirning bu ramzga induvidual yondashuvi "imoratga og'och bo'lmoq" topilmasida ko'rinadi. An'analarda og'och va imoratning folklordagi invariant ramz asosidagi inson va oila ma'nosi mavjud edi, biroq bu ikki ramz birikuvi asosidagi "imoratga og'och bo'lmoq" shoirning novatorona yondashuvi mahsulidir.

Folklordagi o'zak ramz ma'nosi turli atribut va predikatlar yordamida kengayib, turli ma'nolar majmuini hosil qiladi. Ayni shu paradigma folklor ramzi ta'sirida yaratilgan adabiyotdagi ramzda ham mavjud, ular o'rtasidagi farq esa adabiyotdagi ramz ma'nosining turli atribut va predikatlar orqali kengayishi, ijodkorning badiiy obrazga induvidual yondashuvida ko'rinadi. Ushbu fikrlar va yuqoridagi tahlillardan folklorga xos an'anaviy poetik ramz sintezlanganda folklordagi invariant ramz semantikasi shoir yaratgan ramzda ham turli atributlar va predikatlar orqali induviduallashar ekan, degan xulosaga kelamiz. Ayni shunday xususiyatlar anor obrazi berilgan N.Jo'rayevning quyidagi she'rda ham kuzatiladi:

Kimdan zarba yeding og'ir,

Lunjing buncha liq liq qon?

Sizayapti yerga axir

Labingdagi yirtiqdan.

G'irrom hayot fursat sayin

Kutar yengilishingni.

Lek nomardga ko'rsatmagin

Qonayotgan tishingni. (Solijonov, 2020, s.11)

Xalq qo'shiqlaridagi an'anaviy ramzlardan biri anor bo'lib, u mifik qarashlar asosida hosildorlik, hayot, tug'ilish, inson, farzand ma'nolariga ega. Anor ramzida ikki: hayot va o'lim mifologemasini birlashib, uning ko'p qatlamli ma'nosining shakllanishiga xizmat qilgan. Yu.Ivanova ham anor ramzi mohiyati haqida quyidagi fikrlarni aytadi:

"Mifologemada yadro va periferik elementlarni ajratish mumkin. Shunday qilib, "Persefona" mifologemasida yadro Aid tomonidan o'g'irlab ketilgan va o'liklar saltanatiga olib ketilgan Demetra qizi haqidagi hikoya bo'lib, shundan so'ng u yilning uchdan bir qismini yer osti saltanatida, uchdan ikki qismini esa onasi bilan o'tkazishi kerak, uning quvonchi yerga mo'l-ko'lhilikni qaytaradi. Bu bilan "o'simlik dunyosining unumdorligi va so'lishi", "hayot va o'lim" konsepti ifodalanadi. Periferik struktura elementi Aid Persefonaga o'lim saltanatini unutmaslik va unga qaytish uchun bergan anor donasidir. Anor donasi hosildorlik ramzi, ammo uning egasi o'lim xudosisidir." (<https://james-joyce.ru › articles › kategoriya-mifologiche...>)

Anorning folklor va mifologiyada farzand, inson talqinlarida kelishi haqida M.Jo'rayev hamda D.O'rayevalarning quyidagi qarashlari ham fikrimizni dalillaydi:

"Qo'shiqlarda o'simliklar dunyosi personajlar ramzini berishda, ularning ichki ruhiy olami va holatini ifodalashda muhim rol o'ynaydi. Inson obrazi va uning ruhiy olami o'simliklar, daraxtlar, gullar bilan qiyoslab, parallel berilishi bejiz emas. Chunonchi,

odamzod qadimda o'z ajdodlarini ayrim o'simlik va daraxtlardan, keyinchalik esa, ba'zi hayvonlardan tarqagan deb o'ylagan... inson tafakkurining rivojlanishi natijasida bu fikrlar o'z kuchini yo'qotib, shu tushunchalarning izlari xalq ijodida ramziy obrazlilik kasb etib, saqlanib qolavergan. Shuning uchun xalq og'zaki ijodi asarlarida, odatda, inson va o'simlik, daraxt obrazlari teng keltiriladi. ... Xalqimizda anor mevasi qadimdan serhosillik va serpushtlikni o'zida mujassamlashtirgan magik timsol sifatida tasavvur qilingan. Shuning uchun ham suv va hosildorlik ma'budasi Anaxita (Afroditaning analogi) ko'pincha mo'l hosil baxsh etuvchilik xususiyatini anglatuvchi timsoliy ne'mat – anor ushlagan holatda tasvirlangan.”(Jo'rayev & O'rayeva, 2019, s.284)

O'zbek xalq ertak va dostonlaridagi befarzandlik, g'ayrioddiy homiladorlik, g'ayrioddiy tug'ilish kabi motivlar olma, anor obrazlari orqali yuzaga chiqadi. Xususan, “Tohir va Zuhra” dostoni variantlaridan birida g'ayritabiiy homiladorlik motivi darvesh tomonidan shoh va vazirga berilgan olma ramziy timsoli orqali, “Shirin bilan Shakar” dostonining Qurbonboy Tojiboyev variantida esa nuroniy chol bergan anor obrazi orqali ochib berilgan. Yunon mifologiyasida ham anor serhosillik ramzi bo'lib, tug'ilish va hosildorlik xudolari Gera, Demetra bilan bog'liq. Afsonalarda Afroditaning oltin anor daraxtini ekkani haqida bayon etiladi. Turk madaniy kontekstida, xususan, xalq qo'shiqlarida ham anor ramzining qo'l tegmagan atributi bilan kengayishi uning yana bir yangi ma'nosini yuzaga keltirgan. Natijada ““qo'l tegmagan anor” birikmasi, sevgilining bokiraligini ramziy ifodalagan”(Abali, 2021, s.405). Dunyo mifologiyasi va folkloridagi bunday tipologiyalar insonning bu dunyoga safari arxetipining anor ramzi orqali ifodalanganini anglatadi. Anor ramzi turli madaniy kontekstlarda variantlashib, turli ma'nolar majmuini hosil qilsa ham, arxetiplardagi inson ma'nosini saqlab qolgan.

Mumtoz shoirlarimiz ham, zamonamiz shoirlari ham ana shu xalqning mifopoetik tafakkurida, xotirasida, epik ongida necha asrlardan beri saqlanib kelayotgan totemistik mif asosida shakllangan anor o'zak ramzidan inson obrazini yaratishda ijodiy foydalanishgan. Demak, anor folklordagi invariant ramz sifatida farzand, inson ma'nosiga ega. Anor obrazining Navoiyning lug'zida tashxislantirilishi, Uvaysiyning chistonida davr adabiy kontekstiga xos “yopiq jamiyatdagi (xon xaramidagi) bag'riqon qizlar”, Halim Karimning chistonida esa “inson tishlari” ramziy mazmunida kelishi esa adabiyotdagi ramzning turli davr adabiy kontekstidagi variantlari – ma'nolar majmuining shakllanganligini ko'rsatadi. Anor ramzi haqida Y.Solijonovning quyidagi fikrlari o'rinli:

“She'riyatdagi mashhur obrazlardan yana biri anor bo'lib, ... asrlar davomida anor obrazining yangi qirralari ochilishi tabiiy. ... Nosir Jo'rayev qalamiga mansub mazkur she'rda lirik “men” tomonidan anorning tashqi ko'rinishi obraz sifatida shaxslantirilyapti. Sirdan anor nazarda tutilayotgan bo'lsa-da, lirik “men” uning qiyofasida insonni tasavvur qilyapti.” (Solijonov, 2020, s.11)

She'rda ijtimoiy mavzu, “g'irrom hayot va nomardlardan aziyat chekkan” lirik qahramon kechinmalari berilgan. Darhaqiqat, lirik “men” tafakkurining yangilanishi tufayli an'anaviy ramzlarga yangi ma'no yuklanib, ular istiqloq davri adabiy konteksti asosidagi ma'no qamrovi bilan kengaymoqda. Bundan ko'rinadiki, “lirik “men”ning anor qiyofasida insonni tasavvur qilishi” poetik yangilik emas, balki folklordagi an'anaviy ramziy obrazdan ijodiy foydalanishdir. Anor obraziga novatorona yondashuv esa N.Jo'rayevning “anor lunjining qonligi”, “labidagi yirtiqdan qonning sizishi”, “qonayotgan tishi” poetik topilmalarida ko'zga tashlanadi. Demak, yuqoridagi shoirlar ijodida anor ramzining folklorga xos inson sifatida talqin qilinishi bilan umumiylik kasb qilgan, anor ramziga individual novatorona yondashuv esa anorning turli atributlar: sifatlash va tashbehlar orqali ta'riflanishida hamda turli ijtimoiy mavzular tasvirini berishga yo'naltirilganligida ko'rinadi.

Folklor ramzlaridan ijtimoiy mavzularni yoritishda ijodiy foydalanish an'anasi yosh shoirlar ijodida ham davom ettirilmoqda. Xususan, Mansur Jumayevning “Musofir o'zbeklar” she'rida o'zbek xalqining tirikchilik dardida o'zga yurtlarda yurishi bilan bog'liq ijtimoiy

muammolar ta'sirida yuzaga kelgan kechinma tasviri orqali Vatan, millat birligi haqidagi falsafiy umumlashma berilgan. Shoir lirik subyekt kechinmalarini Alpomish va Barchin kabi doston qahramonlariga ishora qilish (talmeh), o'xshatish hamda o'chog' ramzini qo'llash orqali beradi:

Musofir o'zbeklar,

Siz ham bir quchoq

Oila o'chog'in yoquvchi tansiz.

To oyoq yetguncha ketibsiz, biroq,

Unutmang, har biri bitta Vatansiz! (Jumayev M, 2024, s.31)

Bizga ma'lumki, o'choq folklordagi ramziy-mifologik obrazlardan bo'lib, muqaddaslik, oila, ajdodlar homiyligi ma'nosini ifodalaydi:

“O'tmishda har bir qabilaning doimo yonib turadigan o'chog'i bo'lgan, bunday o'choqlar muqaddas hisoblanib, ularning olovi sira o'chirilmagan. Xalq qarashlariga ko'ra, o'choqdagi o'tda – shu xonadon ahli ota-bobolarining ruhi namoyon bo'lar emish. O'choqdagi olovni o'chirish – ajdodlar ruhining ramziy madadi va ruhiy homiyligidan mahrum bo'lishni anglatgan.”(Jo'rayev & O'rayeva, 2019, s.189, 309)

V.Proppga ko'ra, har bir qabilaning jamoaviy va hech qachon o'chirilmasligi lozim bo'lgan oilaviy olovi bo'lgan. Shu bilan birga, “Ajdodlar kulti olovga kulti bilan tutashadi, kesishadi va odamlar ongida o'choq vafot etgan ajdodning maskaniga aylanadi” (Propp, 1976, p. 222).

Shoir musofirlikda yurgan o'zbeklarni “oila o'chog'ini yoquvchi tansiz” deya tavsiflaydi, shoir nazdida ular oila, millat, vatanni o'tish davri qiyinchiliklaridan olib chiqish uchun musofirlikda yuribdi. Bu o'rinda ham “oila o'chog'ini yoquvchi tansiz” folklorga xos ramz ta'sirida yuzaga kelgan induvidual talqin bo'lib, ajdodlar muqaddas deb asrlar osha saqlab kelgan an'ana, milliylik, oila, vatanni asrovchi insonlar kabi poetik ma'noga ega.

Shoir she'rda oila o'chog'i⁹ shunday muqaddaski, vatan va millat yukini ko'tarib yurganlar qayerda, qancha bo'lsalar ham o'z yurtiga milliyligini saqlagan holda qaytishlari kerak, degan ijtimoiy mavzuning poetik talqinini bergan.

O'chog' ramzi Suhrob Ziyoning “Yo'l sotaman olinglar” deb boshlanuvchi she'rda “qutlug' o'choqlardagi o'tlar” tarzida ishlatiladi va yurt, vatan ma'nosida keladi:

Qutlug' o'choqlardagi

o'tlar sotilmoqdadir,

pirlarga hassa bo'lgan

tutlar sotilmoqdadir,

iymoni yarimlar u

butlar sotilmoqdadir,

qarang kuppa kunduzi

yurtlar sotilmoqdadir,

dil sotaman, olinglar. (Suhrob Ziyo, 2024, s.28)

Yuqoridagi bandda “qutlug' o'choqdagi o't”, “pirlarga hassa bo'lgan tut”¹⁰ kabi induvidual shakllarini yaratish orqali shoir yurt qayg'usi, vatan taqdiri kabi ijtimoiy- siyosiy mavzuning poetik talqinini bergan. Yuqoridagi har ikki she'r tahlilidan ko'rinadiki, Mansur Jumayevning “oila o'chog'ini yoquvchi tan”, Suhrob Ziyoning “qutlug' o'choqdagi o't” tarzidagi induvidual talqinlari folklor ramzi ta'sirida shakllangan.

⁹ Bu o'rinda o'chog' ramz, oila o'chog'i metafora, biroq bu metaforasiz ham o'chog'ning tub ma'nosi oilani bildirar edi.

¹⁰ Muhammad Yusufning “Tut daraxti” she'rda tut daraxti obrazi o'zbek xalqi va millati ramzi sifatida talqin qilingan.

Istiqlol davri o'zbek she'riyatida Turkiston qayg'usi, turkiy xalqlar birligi mavzulari poetik talqinlarida ham folklor ramzlaridan foydalanilmoqda. Turkiston, Turon qayg'usi, Turk birligi mavzusi XX asr boshlari jadid adabiyoti vakillari bo'lgan Cho'lpon, A.Qodiriy, Fitrat, Usmon Nosir kabi shoirlar ijodida turli ramzlar vositasida poetik talqin qilingan edi. Sovetlar davridagi millat oydinlarining qatlari va repressiyalar bu mavzuning qalamga olinishini chekladi. 1953-yilda Stalin o'limidan so'ng yuzaga kelgan sharoit ta'sirida yurt ozodligi mavzusi ramzlar vositasida yashirin ifodalana boshladi. 1980-yillardan so'ng, oshkoralik davrida bu mavzu milliy-badiiy tafakkurda yana qayta jonlana bordi.

Ulug'bek Hamdam istiqlol davri o'zbek she'riyatidagi o'zgarishlar haqida quyidagi fikrlarni aytadi:

“Adabiyotdagi o'zgarishlar har doim ham siyosiy-ijtimoiy hayotdagi o'zgarishlarga mos harakat qilmaydi. Uni o'zgartiradigan kuch bu — hayot va uni ijodkor ruh tomonidan idrok etilishidir. Qabul va idrok jarayoni esa vaqt talab qiladi. Jarayon o'z maromiga yetib borgandagina badiiy tafakkurda haqiqiy evrilishlar yuz beradi. Badiiy tafakkurdagi o'zgarishlar bu — adabiyotning yangilanishi demak. Yangilanish davri yetildimi, unga hech kim hech qachon ta'sir ko'rsatolmaydi. Zero, bunday hodisalar xalq ruhidagi botiniy yangorishlar bilan bevosita bog'liq.” (<https://ziyouz.uz/ilm-va-fan/adabiyot/ulugbek-hamdami-erkin-badii-tafakkur-va-bugungi-ozbek-she-riyati/>)

Ana shunday dunyoda, jamiyatda, milliy adabiyotimizdagi o'zgarishlar yangi mavzular, to'g'rirog'i, qadim mavzuning yana qalamga olinishiga, xalq ruhiyatida qayta bosh ko'tarishiga, poetik tafakkurida yana qayta idrok etilishiga zamin hozirladi. Natijada istiqlol davri o'zbek she'riyatida millat dardi, Turon, Turkiston, Turkiy xalqlar birligi kabi g'oyalar ifodasining rivojlantirilishi kuzatila boshladi. Bunda albatta ijtimoiy-siyosiy hayotdagi Turkiy davlatlarning birlashishi bilan bog'liq siyosiy jarayonlarning ta'siri bor. Bir asrlik mustamlakadan qutilib, ozod bo'lgan yurt tarixida bo'lgan bu olamshumul voqea xalqimiz tarixiy orzularining yana jonlanishiga turtki berdi va buning ta'sirida yuzaga kelgan kechinma she'riyatda badiiy in'ikos etdi.

T.Hoshimovaning qayd qilishicha “sovet ma'muriyati XX asrning ikkinchi yarmida ozarbayjon va o'zbek adabiyotida taqiqlashga uringan milliy, tarixiy va turkiy birlik mavzularidagi she'rlarda mavzu va g'oyalar parallel va o'xshash” (Hoshimova, 2024, s185). XX asrning ikkinchi yarmida o'zbek she'riyatida poetik talqin etila boshlagan bu mavzu mustaqillik davrida, ayniqsa, Turkiy davlatlar tashkiloti¹¹ tuzilgandan keyingi ijtimoiy-siyosiy hayotda yanada rivojlandi.

Shoir Rauf Parfi Turkistonning achchiq qismati, Turon va turkiy xalqlar birligi haqida eng ko'p qalam tebratgan. Uning “Qadimgi turkulardan”, “Ay, Turkiston bulbuli”, “Dorning og'ochi”, “Adashgan ruh”, “Abdurauf Fitrat”, “Tuhmat” kabi she'rlarida bu mavzularning poetik talqini kuzatiladi. Rauf Parfi “Ay, Turkiston bulbuli” she'rida Turkiston ozodligi haqidagi qarashlarini bulbul ramzi, parvoz motivi orqali beradi.

Bizga ma'lumki, bulbul motivi turli davlar adabiy kontekstida turlicha talqin etilgan ramziy obrazdir. Bulbul invariant motivining variantlari turli ijtimoiy-siyosiy va adabiy kontekstlar ta'sirida shakllangan. Xususan, folklor va mumtoz adabiyotda oshiq, tasavvuf adabiyotida foniy dunyo oshig'i, jadid adabiyotida esa vatanini hur ko'rishni istagan vatan oshig'i va ozod yurt ramzi sifatida talqin qilingan. Shoir ushbu ramziy-majoziy obrazdan novatorona foydalanib, davr ijtimoiy-siyosiy hayoti va adabiy kontekstiga xos “ozod Turkiston” mavzusini poetik talqin etadi. She'rdagi temir qafas Turkistonning erksizligi va mustamlakasini ifodalaydi. Sonet janri qonuniyatlari asosida yaratilgan ushbu she'rning ilk katren bandida shoir “Ayt, bulbul, bormidir ona maskaning? Rostmidir, yolg'onmi o'shal cho'pchak ham?” deya bulbulga murojaat etadi. Bulbulning tikon oshiyoni tomon talpinishi haqidagi afsona va hikoyatlarga ishora qilish (talmeh va allyuziya) orqali o'zining vatan erki haqidagi qarashlarini berishga zamin yaratadi.

¹¹ Batafsil ma'lumot uchun qarang (Akilli & Kim, 2024; Özdemir, 2024)

Rauf Parfi ijodidan boshlangan turkiy birlik mavzusining poetik tasviri istiqloq davri o'zbek she'riyatida ijod qilayotgan Mansur Jumayev, Suhrob Ziyoyev, Shaxriyor Shavkat, Najmiddin Ermatov (Turon) kabi yosh shoirlar ijodida ham davom ettirildi. Suhrob Ziyoyevning "Qush qismati", "Sirkda bo'ri" she'rlarida, Najmiddin Ermatov (Turon)ning "Ko'k bo'ri kezgan sarhad" deb boshlanuvchi she'rida ko'k bo'ri, qush, qarg'a, burgut, quzg'un, it kabi folklor ramzlari vositasida millat badiiy tafakkuridagi Turon, Turkiy davlat birligi dolzarb mavzusi poetik talqin qilingan:

Ko'k bo'ri kezgan sarhad itlarga talosh endi,

Ko'tarilgan bosh emas, birgina quyosh endi,

Uchqun sochgan ko'zlarning topingan yosh endi,

Turkiy elning shiddati so'nganga o'xshayotir (Ermatov, 2024, s.94).

She'ning ilk misrasida ko'k bo'ri ramzi orqali turkiy ajdodlarim ruhi kezgan sarhadlarim itlarga, yomon odamlarga talosh bo'ldi ma'nosi ifodalangan. She'ning keyingi misralaridagi bosh, uchqun sochgan ko'z kabi sinekdoxa tasvir vositalari orqali turkiy elning birlashishi, ajdodlardan meros olgan davlatni asrash, Turonning qadim ulug'ligini tiklash orzusining armonga aylanishidan qo'rqan lirik subjektning kechinmalari ifodasi berilgan.

N.Bulut Sezai Karakoç ijodida arxetipik ramzlarning qo'llanilishi masalasini o'rganar ekan shunday deydi:

"Karako'ch mifologiyani shunchaki bezak sifatida qabul qilmaydi. Aksincha, uni inson tajribasining ramziy xazinasini deb hisoblaydi. Uning ta'kidlashicha, afsonalar, garchi sirtidan fantastik bo'lsa-da, insoniyat tarixining qisqartirilgan haqiqatlarini o'z ichiga oladi. Bu nuqtai nazar uning she'riyatida yaqqol namoyon bo'ladi, unda mifologik havolalar zamonaviy ma'naviy va ekzistensial dilemmalarni yetkazish uchun qayta talqin qilinadi." (Bulut, 2025, s.2408)

Najmiddin Ermatovning yuqoridagi she'rida ham ilk obrazga havola sifatida berilgan ko'k bo'ri mifologemasini yangilangan badiiy tafakkurdagi Turon, Turk birligi dolzarb muammosini ifodalashda qayta talqin qilingan. She'rdagi ko'k bo'ri ramziy obrazi turkiylarning ajdodboshisi sifatida ko'rsatilgan totemistik mif transformatsiyasi asosida yaratilgan va bu mifologema madaniyat xotirasidagi ajdodboshi, ajdodlar homiyligi ma'nosiga ishora qilgan. Mifologema miqlar asosida shakllangan barqaror obraz va syujetlar bo'lib, ma'nosi turg'un bo'ladi, turli madaniy kontekstlarda takrorlanish xususiyatiga egaligiga ko'ra motiv sanaladi. Arxetiplar syujetdan tashqarida ham ma'no anglatuvchi invariant motiv bo'lsa, ramz va mifologema uning aniq bir madaniy kontekstdagi yoki badiiy mantdagi variantidir, biroq ramz bir necha mifologemalar asosidagi ko'p qatlamli ma'noga ega bo'ladi. She'rda ko'k bo'ri mifologemasini homiy arxetipining milliy-madaniy kontekstdagi zoomorf varianti bo'lib, she'rda ajdodlar homiyligi, millat ruhi ramzi sifatida badiiy talqin qilingan.

Suhrob Ziyoyevning "Sirkda bo'ri" she'rida bo'ri o'zak ramz sifatida keladi va bu ramziy-mifologik obraz totemistik miqlar sintezi asosida shakllangan. Bo'ri mifologemasini bo'ri haqidagi etnogenetik va geneologik mifning oltoy, qadimgi turkiy, milliy folkloridagi taraqqiyoti natijasida shakllangan. Bu haqda M.Jo'rayev shunday deydi:

"Bo'rini totem-ajdod sifatida mo'tabarlashtirish an'anasining ilk kurtaklari turkiy xalqlar tarixining Oltoy davridayoq namoyon bo'la boshlagan... Bo'ri qadimgi turkiy qabilalardan birining ajdodi, homiysi, tagami hisoblangan. Ana shunday urug' totemlari haqidagi mifologik tasavvurlar asosida dastlabki geneologik mif va afsonalar (masalan, "Ashina haqidagi mif") yuzaga kelgan.... Turkiy tilda so'zlashuvchi xalqlarning aksariyati bo'ri-ajdod haqidagi qadimgi turkiy miqlar syujetining ma'lum qirralarini o'z milliy folklor an'analari badiiy zaminida rivojlantirganlar." (Jurayev M, 2008, s 14)

Shoir turkiylarning ajdodboshisi bo'lgan bo'ri mifologemasidan o'zining erk, ozodlik, ajdodlar ishini davom ettirish kabi qarashlarini berishda foydalanadi. Bo'rining sirkdagi tomoshada

qatnashishi sahnasidan ta'sirlangan lirik qahramon ko'nglidagi iztiroblar tasviri she'rning lirik syujetini rivojlantirgan:

Yolg'iz sen qolganding yovvoyi, g'ayir,
Men uvlab yubordim qismating ko'rib,
Qamchidan qo'rqdingmi, sirkdagi bo'ri? (Sukhrob Ziyo, 2024, s.126)
Lirik qahramon bo'riga quyidagi ritorik so'roqlarni beradi:
Xotirdan faromush bo'ldimi nasling,
Vaxshiy erkparastlik bo'ldimi unut?
Nahot yashajaksan itlikka ko'nib?
Qullikka ko'ngdingmi, sirkdagi bo'ri?
Dunyoni titratgan unlarining qani?
Ruhingni ko'mdingmi, sirkdagi bo'ri?
Millating turkiymi, sirkdagi bo'ri? (Sukhrob Ziyo, 2024, s.127)

Shoir "Tur-e, chorlayotir ajdoding qo'ri¹²" (Sukhrob Ziyo, 2024, s.126) kabi chaqirig'i orqali qullikka ko'ngan, tarixiy shavkatini yo'qotib, ayanchli ahvolga tushib qolgan millat iztiroblarini ifodalaydi, shuningdek, ajdodlarga munosib avlod bo'lish haqidagi g'oyaviy konsepsiyasini beradi. She'rdagi qamchi ramzi millatni qullikka ko'nishga majbur qilayotgan kuchlarni, tuzoq, zanjir kabi ramzlar esa erksizlik, qullik kabi mazmunni ifodalagan.

Suxrob Ziyoning "Qush qismati" she'rida qush ramziy obrazi shoirning Turonning parchalanishi bilan bog'liq armonlarini ifodalaydi. She'rda dengiz, parvoz, bir siqim ushoq, tuyaga aylangan qushlar kabi o'zak ramzlar mavjud. Ushbu ramzlar shoirning individual ramzlari bo'lib, she'r kontekstida quyidagi ma'nolarni ifodalaydi: dengiz – o'tmishdagi ulug' davlat orzusi; parvoz – erk, umid; bir siqim ushoq – qorin, tirikchilik dardi; tuyaga aylangan qushlar – moddiy manfaat uchun yurtning buyuk kelajagi haqidagi orzulardan, erkdan ayrilgan insonlar. She'rning lirik qahramoni bo'lgan qush o'z qismatidan yozg'iradi:

Uch halqa aks etgan
bayroq singari
Boshim uch qutbga
sollanar o'ychan.
Yerda ku qo'ngulik
bir yer qolmadi.
Turon osmoniga sig'magan qushman. (Sukhrob Ziyo, 2024, s.129)

Bizga ma'lumki, uch xalqa tasviri Amir Temur bayrog'ida (tug'i, tamg'asi) aks etgan. Qush boshining shu bayroq kabi uch qutbga sollanishi uch qutbga tarqab ketgan qadim turkiy xalqlarni anglatgan.

Xulosa

Xulosa qilib aytganda, biz istiqlol davri o'zbek she'riyatida folklor ramzlaridan foydalanishning usullarini, variantlashuv qonuniyatlarini ko'rib chiqdik. Avvalo, o'zbek adabiy kontekstidagi ramzlar milliy adabiyotimiz taraqqiyotining o'ziga xos xususiyatlari va qonuniyatlari asosida shakllangan ma'nolar majmuiga ega. Folklordagi ramzlardan turli davrlar adabiy kontekstiga mos holda ijodkorlar tomonidan yozma adabiyotda ham ijodiy foydalanilgan. Folklor ramzlari invariant shakl sifatida o'z asosini arxetiplardan olgan, adabiyotdagi ramz esa arxetiplar va folklor ramzi ma'no qamrovi doirasida yuzaga kelgan variant hisoblanadi. Folklor ramzlari turg'un, adabiyotdagi ramz esa folklor ramzi ma'no qamrovi doirasida kengayib, variantlashib

¹²Qo'r - kichik cho'g'li issiq kul; kichik cho'g'lar; ko'chma: yurak harorati, olov, didaktik maslahat
[https://izoh.uz/word/qo%E2%80%98r]

boraveradi. Har bir ijodkor folklor ramzi mohiyatiga asoslangan holda yozma adabiyotdagi ramzni shakllantiradi. Ijodkorning folklordagi invariant ramzdan ijodiy foydalanib, turli individual talqinlarini yaratishi asosida adabiyotdagi ramzning variantlari yuzaga keladi. Ijodkor “xotiraning suggestiv mexanizmi” bo‘lgan ramzlardan ongli yoki ongsiz foydalanar ekan, uning qadimiy asoslariga, folklordagi talqinlariga ham tayanishi, buning uchun ularni yaxshi bilishi lozim. Shuningdek, ramz tarixiy hamda ijtimoiy-siyosiy vaziyat ta’sirida shoirning anglatmoqchi bo‘lgan yashirin fikrini kodlash vositasi bo‘lib, badiiy asardagi kodlangan mohiyatni, ramziy qatlam ma’nolarini yoritish uchun davr ijtimoiy-siyosiy voqeligidan, adabiy kontekstidan boxabar bo‘lish zarur.

Ikkinchidan, istiqlol davri o‘zbek she’riyatida folklor sintezidan foydalanish tamoyili asosida ham asarlar yaratildi. Istiqlol davridagi ijtimoiy-siyosiy vaziyat ta’sirida o‘zgargan va yangilangan tafakkur millat badiiy tafakkuridagi mavzularni qalamga olinishiga zamin yaratdi. Natijada bu davr shoirlari she’rlarida lirik men tafakkurining yangilanishi tufayli an’anaviy ramzlarga yangi ma’no yuklandi va istiqlol davri adabiy konteksti ta’sirida ma’nosi o‘zgardi, yangi ma’nolari shakllandi.

Istiqlol davri o‘zbek she’riyatida folklorga xos an’anaviy poetik ramzlardan ikki xil yondashuv asosida: folklor ramzlarini stilizatsiya qilgan holda hamda unga individual yondashgan holda foydalanilmoqda. N.Narzullayevning “Ishqim tushdi o’shanga”, Turob To‘laning “Ro‘mol yoyibman dorga”, H.Karimning “Muvashshax”, Usmon Azimning “Baxshiyona”, Iqbol Mirzoning “Tilla uzuk”, Xurshidabonuning “Daryodin oqib kelodir...” Gulbahor Ortiqxo‘jayevaning “Ertakka aylandim...” kabi asarlarida folklorga xos ramziy obraz stilizatsiya qilingan. Folklor ramzi stilizatsiya qilinganda shoirning individual talqini ko‘zga tashlanmaydi, shoir qo‘llagan ramz mazmuni folklordagi invariant ramz semantikasi bilan uyg‘un bo‘ladi hamda folklor ramzi mohiyatidagi mifologik kod saqlanadi.

Usmon Azimning “Maktub”, N.Jo‘rayevning “Anor”, Mansur Jumayevning “Musofir o‘zbeklar”, Suhrob Ziyoning “Yo‘l sotaman olinglar”, “Qush qismati”, “Sirkda bo‘ri”, Najmiddin Ermatov (Turon)ning “Ko‘k bo‘ri kezgan sarxad” kabi she’rlarida folklor ramzlariga individual va novatorona yondashgan holda yangi talqinlar yaratildi. Folklor ramzi sintezlanganda folklordagi invariant ramz semantikasi shoir yaratgan ramzda ham turli atributlar va predikatlar orqali induviduallashadi hamda turli ijtimoiy mavzular poetik tasvirini berishga yo‘naltiriladi.

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Author Contributions

The author single-handedly designed, conducted, and analyzed the study and prepared the report for this article. I have reviewed and approved the final version of the article and agreed to its publication.

Conflict of Interest

I declare that there is no conflict of interest regarding the publication of this manuscript.

Funding

This research did not receive any specific grant, financial support, or funding from any public, commercial, or non-profit funding agencies.

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Yazar Katkısı

Çalışmanın tasarlanması, yürütülmesi, analizi ve makalenin raporlama aşamasını tek başına yürütmüştür. Makalenin son hâlini okuyup onayladım ve yayımlanmasını kabul ettim.

Çıkar Çatışması

Bu makalenin yayımlanmasına ilişkin herhangi bir çıkar çatışması bulunmadığını beyan ederim.

Finansal Destek

Bu araştırma herhangi bir kamu kurumu, ticari kuruluş veya kâr amacı gütmeyen kuruluş tarafından finansal olarak desteklenmemiştir.

Yapay Zekâ Kullanım Beyanı

Makalenin hazırlanması sürecinde yapay zekâ araçlarından yalnızca dil düzenleme, çeviri desteği ve anlatım iyileştirmesi amacıyla sınırlı ölçüde yararlanılmıştır. Yapay zekâ araçları tarafından yapılan çeviri ve dil düzenlemeleri tarafımdan dikkatle kontrol edilmiştir. Yapay zekâ araçları çalışmanın bilimsel içeriğinin, araştırma tasarımının, analizlerinin veya akademik sonuçlarının oluşturulmasında kullanılmamıştır. Makalenin içeriğine ilişkin tüm akademik sorumluluk bana aittir.

Telif Hakları ve İzinler

Telif hakkı gerektiren materyaller kullanılmışsa gerekli izinlerin alındığını ve çalışmanın herhangi bir fikrî mülkiyet hakkını ihlal etmediğini beyan ederim.

Yazar Onayı

Makalenin son hâlini okudum, onayladım ve yayımlanmasını kabul ettiğimi beyan ederim.