

**MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –  
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**THE INTEGRITY OF TRANSFORMATIONAL IDEAS CARRYING  
IMAGERY****Inobat Bakhodirovna Madrakhimova***Chirchik State Pedagogical University**Chirchik, Uzbekistan**E-mail: [madrakhimova@mail.ru](mailto:madrakhimova@mail.ru)***ABOUT ARTICLE**

**Key words:** Uzbek poetry, gradual development, transformation, artistic text, image, modern, idea, evolution.

**Received:** 09.11.23

**Accepted:** 11.11.23

**Published:** 13.11.23

**Abstract:** This article shows that the phenomenon of transformation serves to synthesize the changes that have been gradually evolving in science, and that the transformation in the artistic text is focused on strengthening the literary relations between nations and peoples, which prepares the ground for the emergence of many new ideas, at the beginning of the 20th century. The introduction of a completely new method of interpretation in Uzbek poetry after the literature of the Enlightenment period proves our above comments.

**INTRODUCTION**

Substances have the property of changing into another substance. Substances formed in the process of evaporation of water, turning into rain, and soaking into the ground to become ointment and food for plants undergo transformation in a certain sense. The phenomenon of transformation also serves to synthesize the changes that are gradually evolving in science. The transformation in the literary text, focusing on the strengthening of literary relations between nations and peoples, prepares the ground for the emergence of many new ideas. At the beginning of the 20th century, the introduction of a completely new method of interpretation in Uzbek poetry after the literature of the Enlightenment period proves our above comments. After all, poetry has rapidly changed its thousand-year-old mode of expression. There are few creators in Aruz weight. The reason was the creation of new waves as a result of mixing and synthesis of Western and Eastern literary relations.

Free poems, works in novelistic spirit in prose were focused on expressing the mood arising from the needs of this period. It is our opinion that some of Hamza's poems aim to express

philosophical-aesthetic ideas in certain forms while maintaining the golden middle between "old and new". The term transformation was originally used in medicine.

Later, the principles of interpretation of the term were synthesized in other, especially humanitarian, directions of science. In particular, it is natural that the transformation of a certain idea of the period is manifested in the work of the next, relatively young generation, affecting the evolutionary perspective of the poetic form.

## **MATERIALS AND METHODS**

**The principle of the transition from enlightenment to modernism.** As a result of the socio-economic, political-cultural changes that took place in Turkestan after the second half of the XIX century, genre-compositional developments appeared in fiction. The way of life of the Turkic peoples was greatly influenced by the boundaries of the three khanates, national values and the reforms carried out by progressive forces united around the palace-new names, aspirations for progress in the nature of the authors. The world took a step towards progress, not with the same rhythm as before. As a result of the needs, attitudes and desires of the Turkic peoples, a strong spiritual and educational emptiness appeared within the palace. Among the layer of praise and praise, the poets of the "palace" appeared. these poets developed not a change of tradition, but a mannerism of creation in the grief of the "belly".

Creator was dismembered from the palace at all, banished from the homeland, and traitor, traitor stamps were pasted over his neck. These contradictions gradually became clear as the day when the World Class (Two River ranges) of real talents did not consist of this area. The enlightened, like muqimi and pleasure, Furqat, deeply realized that it was necessary to move from the reforms carried out by the existing system to a new stage. On the basis of these perceptions, the people of great Turkestan were called From "Slavery", from "mute", to freedom, we can see in poems, articles, chronicles that critically classify the existence of huge ideas calling for being among the countries of the developing Middle East. It was in this process that the advanced official and Khan Ayas did not give permission to these. Enlightened people, whose religious views were deeply saddened by the plight of the haminqadar Mullah, eshon, and imams, took it as their duty to tell the truth baralla even to the order leading the Khanate. Russia knew very well that after the end of the occupation, a new era of invasions was waiting for them at the door. But on the threshold of this period, their youth passed anchayin, and the enlightened, about power and will, about the feeling of health, passed away without seeing any good for the rest of their lives.

The Awkward plans of the grandiose Turkestan intelligentsia, whose human rights were found, the colonial bannermen, who warmly welcomed the jadids, gradually began to come to fruition. It was in this process that the genre-compositional interpretation of fiction also became somewhat different. At the dawn of the 20th century, image transformation occurred in the work of Chulpan and

Fitrat, Kadiri, Hamza and later Usman Nazareth. The image of spring and autumn in Chulpan's work laid the groundwork for the emergence of a very large poetic idea in the literature of the new era.

Prof.U.Hamdamov notes: "by the end of the 1960s and the 1970s, the period had turned away from change again. Because after The Death Of Stalin, the mood of warmth that opened eyes in the country began to slowly bear fruit. As a result, the artistic load on the poetic image was also renewed.

Buds of free thinking, which first appeared in Russian literature, began to appear in the poems of Uzbek poets. The poet turned his attention away from the splendor of socialist constructions and turned to the heart, began to examine himself. He thought about human happiness and unhappiness. R. Parfi, A. Oripov, E. The most vivid images in the poems of poets such as Vahidov (for example, the image of a bird in R. Parfi's poem "A bird near my window") were born in this period.

From the middle of the 70s, special poetic images appeared in the poetry of a new generation: Here, the lyrical heroes came out as righteous, patriots who are determined to improve the society and people. Sh. Rahman, Kh. Davron, U. It can be observed in the example of the poems of poets like Azim". In fact, the Jadids were determined to make a lot of efforts to make the people a public intellectual and to publish their letters. They were very aware that such dark days would befall Turkestan and that they would also be destroyed.

At the same time, the dream of the moderns, who decided to inculcate education, science and political science into the psyche of the people, remained a mirage in a certain sense, although the strategic ideas expressed in the art of words, the attitude to values, the pains of the nation on the brink of destruction, were not completed in the form of reform. The people of Turkestan, which has become such a large geopolitical field, have become victims of oppression and violence. No matter how hard the people of the nation strived for these actions with words, hearts and deeds, the "traps" set for them began to show their approval.

The transformation of image-carrying units - Cholpon and Hamza began to strengthen in the later poetry of Osman Nasir. This bitter truth becomes clearer when we take the following poems of Cholpan:

Кўнглимда йиғлаган малаклар кимлар?  
Шаркнинг оналари, жувонларими?  
Қаршимда йиғлаган бу жонлар кимлар?  
Қуллар ўлкасининг инсонларими?  
На учун уларнинг товушларида  
Ўтган асрларнинг оҳанги йиғлар?  
На учун ёзмишнинг ўйнашларида  
Ҳар юриш кўнглимни наштадек тиғлар?

The essence of this poem reflects the entire creativity of Cholpan. This echo has a serious impact on the work of Rauf Parfi, Usman Azim, Shavkat Rahman, Khosiat Rustamova. In the following poem by Shavkat Rahman, we can see that the transformation of the image developed not only by Turkic poets, but also by synthesizing the most modern artists of the West:

Елкамда қакшаган асрлар юки: кишанлар, фарёдлар, сўнгсиз урушлар...

Мен қадам ташлайман чайқалиб, секин, оғриқдан юзларим буришар.

Ўйқилмак, тўхтамак мумкинмас, қаерга бўлса ҳам юрганим яхши.

Менинг ҳар қадамим муқаддас, мен ҳар қадамим ўлимга қарши.

The fate of hundreds of our intellectuals, enlightened scientists, poets, modern scholars who were repressed in the course of history cannot but disturb a poet like Shavkat Rahmon. The poet goes into battle against death at every moment. No one will forget that the pains of "The Song of Slavery" are limo-lim to the cries. The mood of thirst for a man in Cholpon completely changed the existence of the image in the lyrics of Usman Azim and Shavkat Rahman in the 70s. Because the philosophical-aesthetic pathos in the image was essentially an attempt to preserve the originality of human nature. Shavkat Rehman brought it to a very high level of pathos.

## RESULTS AND DISCUSSION

At the same time, the continuation of Cholpon's poems with great content, such as "Buzuzin olkaga", "Khalk denizdir", "Death of my action", was depicted on even higher screens in the generation of the 70s. Free will and freedom can be seen as the result of this generation's attention to development in new modes after 50 years. In particular, this generation continued the researches of Cholpan, Fitrat and similar works in a completely different form. It is correct to consider that the most important aspect of this form and genre is the influence of free verse that came from Western literature. Because in free poetry, the poet tries to fully reveal his heart and consciousness. In this sense, "the image possibilities of the word are very wide, only the level of their realization directly depends on the skill of the creator, more precisely, how sharp his aesthetic gaze is."

That is, a poet or writer who has the ability to see the world with a painter's eye uses words, his creative research expands the image possibilities of words". In fact, Sh.Rahman pays great attention to the selection of words in his poems. That is, a series of words that carry an image in the image composition opens the way to a deep discovery of the artistic world of the creator. Imagery becomes more unique in the poet's poems. The transformation is manifested both in form, content, and expression, in an aesthetic ideal, and in bright colors.

It was very important to direct people's minds and thoughts to the fate of the nation in the form of poetry in the actions initiated by the ancients.

In this sense, in many of Cholpan's poems, the issue of achieving the Supreme Truth, knowing God, and protecting the generation from various destructive forces without losing the identity of the

nation was transversal. On the basis of Behbudi's socio-political actions, these were planned with deep analysis. The freedom felt by the shepherd remained only words and images in the text. In other words, when Cholpon imagined the social life of Turkestan, the evil plans of the Russian invaders, the loss of unity and the violence of the mullahs against the will of the people were added as an important factor.. "The discovery of the truth has always served someone's interests. Representatives of this group have always been the leaders of human thought. There are also groups that make it possible for their interests to hide the truth.

In this case, curiosity works against the truth. The question here is not whether there is curiosity, but what kind of curiosity it is. After all, every person at some point strives for some kind of truth, because each person has a need". Therefore, Shavkat Rahman also created in pursuit of this truth. He saw with his own eyes that the real scene of the period, the dreams and hopes of the Turkic peoples, who remained in slavery, were crushed under their feet. He knew very well that it would be difficult to guarantee that such betrayal would not be repeated in history:

Ўсаётган кучли дарахтман, шохларимда пишар сўзларим,  
ййчан кузак келгувчи йўлга икки тоғдай боқар кўзларим.  
Фуркат эса – шошқалоқ бола, меваларнинг хуш бўйин туйиб,  
атрофимда тинмай айланар, гоҳ кундузни, гоҳ тунни кийиб.

In the quoted passage, Shavkat Rahman assigns a different meaning to the image of autumn. In it, the poet emphasizes that in the fall, everything acquires thoughtfulness, the things and events in existence become clearer. So, the strength or weakness of a tree is related to its essence. It is natural that the passing of an opportunity leaves everyone in a hurry. The art of revitalization made the poem even more pathetic. The poet is not indifferent to the pain and fate of the nation. He is drawing conclusions from previous mistakes. This poem, written in the 70s, deepens the individual mood. Emphasizes the importance of relationships to find one's place in the external world. It turns out that the highest power of the individual depends on the maximum development of the individual. For example, the poet clearly expresses that he is a strong growing tree.

The poet observes the world with such a keen eye that the politics, which revealed the secret plans of the former union aimed at destroying the nation, express the weakness of the people's psyche. The finished island, the spiritual world of the Turkic rights, the oppression and repression of the descendants, the poet's breath is suffocated in all of them. For this he analyzes with anguish the lack of unity.

The grass, yellow as the sky, brings before our eyes the state of the spiritual and spiritual world of the Turkic peoples, which is on the verge of extinction. In the 1970s, cotton farming was brought to its peak, people were forced to think about nothing but livelihood based on the former regime's nefarious plans, which prompts every intellectual and citizen of this nation to think.

Ерим, Бор-будидан айрилган, ерим,  
жоним жонингдадир — ўжар болангман  
мен сенинг осмонга етмасдан тагин  
бағрингга гуп этиб тушган нолангман.  
Кечмоқ ва унутмоқ мумкиндир балки  
кичкина касларнинг шаҳарчасидан

The poet is deeply saddened by the fact that this holy land was once a mighty state between two rushing rivers. Realizing the enigma of existence, its fading image as a haze, emerges as the problem of the universe and man. The poet suffers from not being able to leave anything to his child, from the harm caused by ill-intentioned people. This suffering costs the poet dearly. He is addressing his children and the entire generation of the nation saying that leaving is not a question, but it will be difficult for you.

"In my opinion, a new, modern poem is, first of all, a renewal of artistic thinking. Not at all a conscious abandonment of rhyme and rhythm. Of course, if the poet is able to put on a new dress - a new form, light upon light, to that product of renewed artistic thinking. If not, this should not be considered a fault or shortcoming of the poet. A new form and expression will appear on the face of the world not with a change in worldview, perception of the world, with a renewal of our artistic way of thinking, with a renewal of our taste, that is, with huge shifts in the social-historical, spiritual-psychological ground.

Let's take Shavkat Rahman's poetry. It is a new, original poetry created on the ground of tradition. At first glance, this poetry does not seem to be very original, since the level of closeness to tradition is quite high.

However, when it is carefully studied from the point of view of literary science and the laws of art, the uniqueness of Shavkat Rahman's poetry is revealed, and we can see how it differs from the poetry of his predecessors in some respects. Bahram Rozimuhammad, one of the major representatives of our modernist poetry, or Fakhriyor's poetry may not seem very original compared to the traditional lyrics we are used to, they also have their own tradition".

Indeed, there is soul in U. Hamdam's thoughts. Because this generation was able to fully fulfill its mission. Independence is the main idea in their works, but at the same time, colorfulness of interpretation and original charm appear as pride in their poems. It should be emphasized that it is good for the creator to know his philosophical-aesthetic value. It contains a fable, a plot that leads to the lyrical "I". The poet has concentrated his philosophical and psychological world so much that the reader will not be able to live without it. Poetic style is also being radically renewed and developed in the poetry of the following years.

"The style is refined thanks to the creative researches and experiences of each poet. Since the origin and soul of the Turkic peoples are very similar to each other, the closeness of the style is also evidenced by this. Whether we take Cholpon and Oybek, Abay and O'Sulaymon, A. Orif or E. Vahidov, we all have a certain closeness in style, similar qualities in words and skills".

In fact, in the poetic image of the poetry of the new era, the spiritual and artistic skill continues the traditions of Cholpon and Oybek. While the poet U.Azim has been showing the colorfulness of interpretation until now, Sh.Rahman was able to do it during his short life.

Kuz - in the meaning of the poet, it became clear that if there is a deeper knowledge of the secrets of the universe, it is an opportunity to reveal the meaning and ideals of a person. It should be noted that a person always creates in the pursuit of figurative imagination and thinking. The landscape of the world and the hereafter becomes clearer in the fall, creating the ground for the emergence of new metamorphoses.

### CONCLUSION

In general, the *image-carrying transformation* characteristic of the poetry of the new era sounds in various allusions. In its essence, human relations are intensified. Organization in a single aesthetic center creates the ground for further deepening of the poet's artistic world. A number of elements that provide imagery typify the artist's manner. In it, the reflection of the nation's heritage and destiny is united in a single aesthetic center.

### REFERENCES:

1. Shavkat Rahman. Awake mountains. -T.: Literature and Art Publishing House. -Tashkent.: 2012.
2. Kuronov D. Theoretical notes. - T.: "Academic publication". 2018.
3. Erich Fromm. Escape from freedom. - T.: "Academic publication". 2022.
4. Hamdamov U. World Literature: Modernism and Postmodernism. -T., Academic Publisher. 2020.
5. Mambetaliev Q. "Formal and stylistic research and the phenomenon of poetic synthesis in modern Uzbek and Kazakh poetry (Fakhriyor, Ulug'bek Hamdam, Go'zal Begim, Eseng'ali Ravshan, Iran Ghayib, Aygerim Taji)", 10.00.06 - Comparative literary studies, hybrid linguistics and translation studies (philological sciences). Diss. - B.68.
6. <https://www.e-adabiyot.uz/maqola/418>
7. <https://kh-davron.uz/kutubxona/uzbek/cholpon.html>