

Poetic Analysis of the Symbols Used in I. Yusupov's Lyrics

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Summary: The article provides a poetic analysis of the symbols associated with music used in the lyrics of the national poet, Hero of Uzbekistan I. Yusupov. The connection between words and music is determined by the example of lyrical poems. The article contains ideas about the use of the words muse, lyre in the works of I. Yusupov as a symbol, as well as the mythological hero Orpheus

Key words: music, lyre, muse, Orpheus, myth, symbol.

Many scientists warn that music is a person's companion starting from birth and throughout his life.

As for the first views about music, people and religious leaders considered music to be the language of communication with God. Therefore, the information about traditional music is related directly to religious leaders. The reason is that music was used in worship ceremonies in the churches. Therefore, since ancient times, music has been closely related to the spiritual world of man. This is because a person realized his feelings and emotions that he could not express in words with the help of music. We would not be mistaken if we say that this phenomenon is an inspiration for the delicate poets and writers.

The famous Russian poet V. Shilin said, "When we talk about the methods of development of the poem language, the most important thing is that the poem language was formed not as a type of prose, but as a language with a rhythmic order. No! As a poem, it was formed before the prose, i.e., as combination of words and musical sounds into a single unit" [3].

The reason is that the information and opinions that we have presented above are related to the history of the Karakalpak people's artistic literature and also culture. The place we are living has a centuries-old cultural history. This national poetry, which radiates such cultural achievements, spiritual wealth, and traditions of our people, was taken in I. Yusupov's creativity. For example, in the "Toqayga" and "Zulfiyaga" poems of the resin, we meet lines about the Lyre (testudo), the most famous and mythological musical instrument of the Greeks.

...Jánede qúdiretli liraña bolıp háwes,

Shertsem dep, tırmasıp atqan virsheplet hám az emes. [6.88] - therefore, in these lines, the lyre is not a musical instrument, but is understood in the sense of the creativity of resin.

Lyre (testudo) is a mythological musical instrument of the Greeks, and it is considered a symbol of poetic creativity. Obviously, this term was familiar as a stringed musical instrument, and later it was used as a figurative word in the fiction. The reason is that it was played at the time when the ancient Greeks performed lyrical and epic poetry with the lyre. This poetic creativity was related to the word "lyre" forever. Several eras passed, and "lyre (testudo)" began to be used not only as a musical instrument, but also as a symbol of poetry, creativity, and inspiration. Lyre (testudo) and lyric words are considered words that are monophonic and have the same etymological root. Over time, the term "play testudo" began to have a variable meaning, i.e., to make a poem, to write a poem [9].

As for the symbolic meaning of the word "testudo"- it means the harmony of numbers. These numbers mean the sky. The seven-stringed testudo means the seven planets. That is, each string represented a planet. And the four-stringed testudo means four different subsistence. For example, Berdak, a classic poet of 19th-century Karakalpak literature:

Tórnárise dún'ya tórkini,
Áwel Haq, insan bil bunı,
Bul dún'yanıń joqdur mini,

«Baxıt bol!» – dep izler edim [1.] - as mentioned, it is marked as water, fire, air, and earth.

In ancient Greek mythology, the creation of the testudo is associated with the name of the god Hermes. That is why, in ancient poetry, the couplets sung by the testudo were called lyrical poetry.

In general, the word lyre gave life to the term lyric. We can say the works that contain the most delicate feelings, emotions, and deep personal trials of a person.

The poet I. Yusupov considered Ajiniyaz poet as his spiritual teacher. These two resins are compatible with each other. I. Yusupov calls Ajiniyaz "Dala Orfeyi (field Orpheus)" in the collection of works of Ajiniyaz published in 1975 [1.5]. And he directly dedicated one of them to "Orpheus" [6.137].

Orpheus is an extremely talented musician, that is, a mythological hero, when he played the testudo, his fingers danced as if playing, the animate and inanimate nature listened to him as if they had become one ear, they followed his footsteps, and the mighty rivers were stilled. He refers Ajiniyaz to this mythological hero. As we have already discussed, just as the playing on testudo in the form of a word combination, it conveys the meanings of writing and creating poems, Ajiniyaz poet also conveys the meaning that people have been charmed by his poetry. For example:

Sazın samal yadlap, sózin el bilgen,
Bir shayır dún'yağa keldi de ketti .
... Ayt sen Bozatawdı namağa salıp,

Eljiremegenniń bawırı tas bolsın [5.117] – we can see through these lines. The poet in his poem "ordenli xalqıma":

Qayrılıp ket esken samal,
Seniń mağan keregiń bar,
Shad ómiden shadlı nama

Shertsem degen tilegim bar [4.153], - in these lines we can understand it as "shadlı nama (joyful music)", that is, a poem, and if it is a playing, it means writing a poem, that is, to make a joyful poem.

We can witness the use of the word Muse in a number of poems by poet I. Yusupov. Muses are the nine daughters of Zeus in Greek mythology. Each of these girls has their own name, and each of them has a divine gift, which was given to them by God, and they are considered the inspiration of the people who make creativity. They live on Mount Helicon. The literal meaning of the word muse is "thinkers", "opinions". Muses are depicted as beautiful young girls. Basically, if we understand the Muses talent as a gift from God, then in the resin works, through the creativity of a certain resin it is evaluated as a symbol that defines the character of the whole people.

Gózzal tatar muzasınıń mákanına bul waqta,
Sazıń ıshqında jańadan áwladlar ağılmaqta [5.88] Al, «Kókshe taw» qosıǵında bolsa:
Bul Kókshe taw Sákenge sırlas deydi,
Qazaqtıń muzasına Parnas deydi,
«Oq jetpeske» órmelep shıqqan adam,

Shintlasa shayır bolmay qalmas deydi [5. 120] – through these lines he depicted equating the mountain Kokshe as Mount Parnassus where the Muses live.

«Meniń jigit waqtım, seniń qız waqtıń» qosıǵında bolsa:

Sol gúrsi artınan kelip qasıma,
Muńlı muzam júr dep áste sıbırlar,
Hám áketip meni baspanasına,

Tañ atqansha qosıq jazdırıp qıynar [4.185]- in these lines, it was used as sad muse. Sad muse is told to the famous Russian poet Anna Akhmatova. In other words, since her writings corresponded to the times of the First World War of 1914, she devoted her entire writings to this topic. In other words, the reason for the sadness of Anna Akhmatova's Muse is a war that the people had. Therefore, we understand that the reason for the sadness of the Muse of the resin I. Yusupov is, of course, the sadness of the Karakalpak people. We can see that he devoted these similes to Zulfiya and rated as "Beautiful Muse", and as "Julpis (Belligerent) Muse" for Rimma.

When we talk about the Muse here, we imagine the poet's work "Peri mingen at (Fairy Riding Horse)" before our eyes. Aza Taho Godi in his book "Greek Myths" gives a number of information about the birth of the Muses. In the above-mentioned book, in the section entitled "Mnemosyne and the Birth of the Muses", we see the following information: "The nine Olympian sisters are the victims of Zeus and dance around the

"brimstone water". They bathed their bodies in the stream of Permis or the Hippocrene spring (the winged horse Pegasus who drained this spring from the mountain). Then, after nightfall, they get dressed and descend to the ground through the invisible mists, i.e. among people. Here they sing poems glorifying all kinds of gods" [2.96]. In the work "Peri mingen at" of the wordsmith, peri (fairy) is the Muses, who are the source of this inspiration, that is, come among people every day and inspire them.

In Karakalpak literature, the word is always used in connection with music. As for this example, it is enough to say that there is a period in the history of Karakalpak literature called "Jiraw shayirlar miyrasi". We also know the history of the creation of Kobyz, the best of musical instrument. It is known that Korkit ata had a dream about the creation of a kobyz musical instrument, and that he made it with his own hands and avoided death thanks to a kobyz, and it was great evaluation for the magical music of kobyz [8].

And the poet Berdak, a classic of Karakalpak literature of the 19th century, was known as a poet and a bakhshi (singer). If we pay attention to the following lines, which gave a great value to the art of bakhshilik (singing): "music, words melt the soul" [1.38], - said dedicating to the talent of the bakhshi Musa.

As for what we are going to say about the musical instrument here: The flute is considered to be the first invented musical instrument in the world. In the poet I.Yusupov's poem called "Watan (Homeland)":

Sen áwele shayqatıldıń tal shaqasında,
Men órmelep barıp, sordım palıńdı seniń.
Qabıǵıńnan sırnay soǵıp shertken waǵımda
Sada sestıń bayanladı janımdı meniń
Men seniń bir jas shıbıǵıń, jasaw joq sensiz,
Dep bezildep suw boyında juwırdı sırnay [4.19]

In the poem, we see the summation of the first worldviews of the resin about whole humanity and creation. If we summarize the views that tree is a person's first views on creation, in particular, the world tree, its unity of subsistence, the person's all-time helper, mother, the concept of "aǵac ari - a man, tree man", and the first musical instrument flute, we will be a witness that the resin is the owner of high intelligence.

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