



SYMBOLISM AND LEADING MOTIFS IN CHILDREN'S POETRY OF THE INDEPENDENCE PERIOD

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Abstract: *The article analyzes the leading motifs of several poets in children's poetry about animals and plants. Symbolism, figurative expressions, including unconventional images and plot poems in the work of H.Imonberdiev, are also analyzed. The peculiarities of the poet's poems and innovations in children's literature are revealed on the example of figurative expressions of birds, animals, and animal images.*

Keywords: *allegory, motif, representation, symbol, composition, will, freedom, artistic, satirical, idea, artistic detail.*

Introduction. “Symbols,” writes Y.Saidov, “play an important role in expressing certain thoughts and feelings of a person. In the present era, issues such as understanding their meaning, their appropriate use in written and oral speech, and expressing a clear meaning in translations are important. Especially in today's era of globalization, the need to illuminate the essence of symbols, interpret, understand, explain, and translate from one language to another has become an urgent problem.”

Indeed, from the earliest primitive times, symbols have been the language of the human psyche, in which it began to communicate with nature. It was in the language of these symbols that ritual songs and folklore genres were created. Folklore symbols represent the original way of thinking, imagination, and creativity of a particular people. In particular, there are many studies related to symbols in folklore. The ideas put forward in studies devoted to the analysis of the symbolism (symbolism) of colors, the series of symbols representing life and living, and symbolic words and phrases representing death can be said to apply to all types of literary works. For example, while the above article focused on the most commonly

used symbols of the pomegranate and the moon in folk lyrics, N. Toirova studied the artistic and aesthetic functions of the symbols of the mirror and the image in fiction based on the works of Amon Mukhtor and Oscar Wilde. The researcher's opinion that the leading works of world and Uzbek literature are built on the basis of symbolic images deserves recognition. Also, The importance of symbols in fiction for describing the complex inner world of man and his relationship with the world, and the widespread use of metaphors and symbols in literary texts as a means of enhancing imagery and expressiveness, as well as the art of using words figuratively for a specific artistic and aesthetic purpose, also clarify the purpose of our research. The work highlights the similarities and differences between the concepts of symbols and metaphors. That is, although they are close in terms of expression, the main difference between them is that the symbol is used in the text both in its own meaning and in a figurative sense, while the metaphor does not mean what is being depicted, but the meaning intended by the author, and the symbols (symbols) used in artistic creation differ in their character and function, which makes it necessary to study the topic in depth in children's poetry. A. Sharopov, who thinks about poetic symbols, emphasizes the relationship between the symbol-image and the symbol-sign.

Therefore, symbols and motifs are quite ancient and traditional in fiction, starting from folklore. A symbol is a symbol of reality, writes N. Eshonkul. Reality itself is not beautiful, its symbol is beautiful. Only the imagination directed towards the stone, not the stone, is beautiful. The divine power of literature is seen in the ability to illuminate this imagination. Creativity is creation. And creation is involvement in theology. The pleasure of creation is higher than all pleasures, and the pain of creation is higher than all pains. The reason why the writer's statement of his purpose through various gestures is more memorable in the reader's memory is also related to symbols. Because artistic expression is reflected more vividly in symbols.

Now the connection of symbolic images and details with direct motives can also be clearly seen in examples of folklore and classical literature. For example, the prominent folklorist Sh. Turdimov describes his observations on the symbolic image of an apple, which is widely found in folk songs. He admits that motifs related to apples are found in the folklore of most peoples of the world. In most genres of Uzbek folklore, apples are also an important artistic detail. In a number of fairy tales and epics, parents who want a child are given apples by a magician or some kind of gives a gift. Parents who eat an apple will have a child in due time. Also, another motif associated with apples is choosing a partner by throwing apples. Therefore, it becomes clear that the apple has long been entrenched in the imagination of our people as a fruit that awakens the fetus, choosing a partner, and as a symbol of love.

In our classical literature, it is known that in Alisher Navoi's epic poem "Farhod and Shirin", the motif of finding information through a mirror was used with artistic skill, and the adventures of Farhod in reaching Shirin were described mainly using this symbol. In Uzbek literature, starting with Cholpon, one can also see a variety of symbols and motifs in the work of almost all poets of the 20th century. Kh. Usmanova, who studied the linguopoetics of symbols used in Uzbek poetry, emphasizes that connecting symbols with colors and numbers creates an opportunity to express human experiences in a concise, meaningful, and impressive way, in particular, while colors express the people's imagination about this or that epic hero in epic works, the poetic verses of folk songs vividly and impressively reflect the feelings, emotions, and thoughts of the lyrical hero.

It is no secret that the works of great writers and poets in world literature are famous primarily for their symbolic diversity. Analyzing the symbolism in Ernest Hemingway's stories, K. Yusupova concludes that "Hemingway's artistic skill is that he does not explain any of the concepts to the reader with explanations, but reveals them all clearly and perfectly through symbols, images, and natural events."

Indeed, such evidence clearly shows that symbolism is a leading tool in all types of artistic creation. This aspect does not bypass children's poetry, of course. Symbolic images in Uzbek children's poetry also serve to express specific motives for poets. Especially in children's poems written on the eve of independence and during the years of independence, it can be observed that symbolic images express diverse motives. The work of poets such as T. Adashboyev, Miraziz A'zam, Anvar Obidjon, A. Ko'chimov, H. Imonberdiev, Dilshod Rajab, Erpolat Bakht, and H. Kamilov deserves special recognition in this sense.

For example, in the diverse work of the brilliant children's poet T. Adashbayev, in addition to the variety of themes, images, and characters, there is also a wide variety of symbols and motifs. In the poet's poem "Storks", we see a number of symbols and motifs:

The wonderful pond
Does not become a nest.
Three huge
Poplars
Must be brothers.
A stork came
And built a place on this plane
And bowed
After ten years, // The wonderful pond,
Dried out. // A pair of plane trees,
The pear trees // Rotted.
The birds' voices, // Stopped.
The white storks, // Oh, the storks
Abandoned their nests //...

“The poet, as a product of the far-sighted policy of the Soviet government, sadly depicts the consequences of the indifference that has taken over our hearts as a result of a vague newness,” writes B. Ashurov in connection with the analysis of the poem, “using the example of a single dried-up pond and the trees around it, as well as storks that have abandoned their nests, while in reality, we are faced with the loss of so many things that we have lost as a result of our indifference. Perhaps, some of the lost material things will be restored in any case. But what about our lost spiritual values?! Can they be restored in full? This is what torments the poet’s soul. It is certain that such thoughts will arise in the waking heart of the reader who reads the poem.” This confession itself is emphasized in the poem. The symbolism of the words and expressions shown, for example, the magnificent pond and the fruit and ornamental trees around it are a symbol of our heavenly homeland, and the storks are a symbol of tranquility, abundance, peace, kindness and faith. The motive of freedom and independence, the liberation from the monopolization of cotton and the expansion of fruit gardens and orchards is deeply understood through these symbols.

It can be said that the artistic and philosophical significance of many of Miraziz Azam's poems is also due to the symbolic expressions. In particular, he describes the history of the pre-independence period in an ironic manner:

If you say Uzbek, you are like me

Do you see cotton??

We said that cotton is happiness,

Where is happiness among Uzbeks?

The four represent a very interesting axiom, a mathematical formula:

Uzbek = cotton,

Cotton – happiness

Happiness – X

Happiness is an unknown, so it was taken as X. So, if we follow the formula for finding an unknown number in mathematics, it becomes clear that Happiness

itself does not exist, but is an invention, and the mathematical expression of this symbol deserves new recognition.

Or:

What would a free man be like,
How do they laugh?
How do dependent people laugh,
How do they walk?

The combinations "Karam adam" and "ozod adam" encourage the reader to think. In fact, the country, the land is a colony, and what kind of happiness it will achieve after becoming free and liberated, etc. It would not be wrong to say that the words "Uzbek, cotton, happiness" are also symbolic of the past of Uzbekistan, the seventy-year history of the Soviet era.

As another proof of our opinion, we can cite Anvar Obidjon's poem "The Sheep Missing the Pasture":

The meaning hidden in this poem is explained in R. Barakayev's treatise "Jonajonim she'riyat": "...the symbolic image of a sheep, interpreted as a symbol of those who are crushed under the chains of tyranny, whose stomach is full but has no value, and whose heads are bowed down," is further expanded in the following confession by Z. Ibrohimova: "In this concise poem, Anvar Obidjon draws attention to the fact that our people live in captivity, are cut off from their identity, from our thousands of years of history, from the old "pasture" that is the hearth of our traditions and spirituality. He seeks to convey to the minds of young readers the sadness, pain and longing in the "thoughtfulness" of the sheep "crying not for its stomach, but for its value." That is why, tired of the "The quiet rebellion of the sheep involuntarily stirs the reader's heart."

Similarly, most of Dilshod Rajab's poems are based on symbols. This is especially evident in the poet's "Dehqon dalasida" series of poems: "Ketmon", "Oroq", "Khaskash", "Belkurak", "Panshakha" and poems about animals and

household appliances. For example, in the following poem, the sickle symbolically conveys a significant idea.

This sickle in the farmer's hand,
Seemed like a question to me:
Whose barley did I reap,
...why? ...why? ...why?

Conclusion. In fact, he is the embodiment of a peasant, a collective farmer, a cotton farmer, a gardener who has worked all his life and whose cup has not become empty. Whose barley did they reap raw, who did not see any light apart from work. The proverb *Irsoli* created an opportunity for a deeper understanding of the idea. During the era of the oppressive Soviet regime, the peasant farmer did not know how to have a day off, a holiday, a vacation, or go to beautiful cities, he was in the field from dawn until dusk, and did not complain to anyone. These questions that tormented the poet are expressed in the symbol of the sickle and questioning, which symbolizes the motif of helplessness.

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