

**THE TEXT AS A SYMBOLIC SPEECH
INTEGRITY IN THE POETRY OF
ERKIN VAKHIDOV**



Literature

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Abstract

In the article the poetic structure of the text is theoretically summarized on the example of Erkin Vakhidov's poetry. It discusses the nature of literary interpretation in lyrical expression, the principles of creative psychology and the style of expression of the poet. The scientific linguopoetic features of the text are based on poems by Erkin Vakhidov "East Coast", "Flame of Love".

Each poetic structure of the text is a kind of aesthetic center that separates a particular creative worldview, on the basis of which the subjective perceptions are refined. The picture of life depends on the combination of taste and quality. The dimension of the reality that is transmitted to the spirit becomes the criterion for analysis and characterization in the relationship. A deeper understanding of the puzzle of existence stems from the artistic and aesthetic need. A complete and holistic representation of the essence is grafted into true talent. Text is the main criterion for defining poetic speech and logic of creativity. It specifies the individuality of artistic speech, the need to form an original expression, and the need to express images. In poetic observation, which combines vivid imagination and subtle observation, style renews content, and the network of meaning paves the way for ideas change. Emotional essence combines a range of personal themes and issues, a system of thought and a stable socio-psychological mood:

*Tabiat qonuni,
Qayda bor qirg' oq,
Bilmadim, fanda ne bois omillar,
Sharqiy sohillardan hamisha tikroq,
Balandroq bo'ladi g'arbiy sohillar [1, p. 79].*

Erkin Vakhidov's poem "The East Coast" (1979) contains 21 points. A magnificent literary interpretation that has risen to the level of a creative program is a moving picture of reality. We are not impressed by the poet, nor does he threaten the reader of some horrible events. On the contrary, like the poet, we become participants in the reality described. "2 The lyrical expression begins with the philosophy of ordinary psychology. The authoritative attitude set by the author dictates the intensity of the poetic perception of the "east-west coast". From a universal height, he turns to the "earth of agony" emphasizing that vigilance is a requirement, while "eternal injustice, oppression, oppression, oppression, evil, and eternal struggle for evil" will never cease! Throughout the text, two coastal comparisons move within a logical link. In poetic lines, where images and analysis are constantly shifting, strong horn control is overshadowed. The logic

emphasizes the tragedy of humanity that is split into two bases: "the west coast will always be higher and higher than the east coast". As the author strives to extend the philosophical coverage of life conflicts, he directs the reader to the current dangerous situation in the world. The tension in the struggle for great social pain makes the reader think:

*Nogoh gumburlaydi Xayfon osmoni,
Yuragin changallab qolar bir ayol.
U sharqiy sohilning bitta qurboni,
Tiriklayin topgan yosh joni zavol [1, p. 84].*

The sense of belonging to the whole of humanity deeply saddens the poet. Although warfare is extinguished, tragedies are still occurring in every corner of the world. Sadly, the poor and the oppressed still suffer. As a result of literary illustration, two concepts (east coast-west coast) are disconnected from their meaning grids and become symbols of good and evil. Consequently, "the word in the poem is inextricably linked to other words - it is equated with another, or contradicts, or subjugates, or... the meaning is when the word is struck by the word. it evokes things, sights, comparisons, breaks the peace of the heart"[6, p. 27]. The author describes and evaluates the size of reality using detail and commentary. In the form of presenting speech, creative attitude, observation, analysis and observation are complemented. The rhythm and rhythm are the means of complementing the imagination, and the spiritual expression expands the scope of the concept. The synthesis of wonder, pleasure, and suffering is indicative of the nature of literary interpretation. The woman who died on the plate is "one victim of the east coast," but not the last! There are plenty of "young lost souls" in every corner of the world! The author repeatedly emphasizes the need for vigilance and awareness through tragic paint:

*Dunyoda bor ekan nohaqlik, zulm,
Dunyoda bor ekan asorat, jafo.
Jangdamiz, bir boshda bor bitta o'lim,
Sharqiy sohillarda jonimiz fido [1, p. 84].*

"The East Coast" landscape was written over forty years ago. Its ideological center is determined by the spirit of the time – the general mood. When contemplating the time of the subtype, it becomes clear that the literary interpretation is a product of blind faith. In the former Soviet Union, the stage of cold relations split the world. However, the logic of the poem glorifies a healthy belief that transcends any ideology. According to him, human fate does not conform to any standard. Glorified by the universe, the pearl of the earth, "human beings are more complex than written in books!" (Abdulla Arif). "Peaceful Heart" – the poet points out to the human star the justice star. In particular, the struggle for "injustice, oppression, torture in the world" will continue:

*Hamon qit'alarda yo'qdir sukunat,
Hamon jabhalarda uyg'oqdir g'anim.
Jafokash dunyoda, azaliy qismat,
Sharqiy qirg'oqdadir mening vatanim [1, p. 86].*

The temperature of the lines creates a storm in the heart of the reader. The spiritual dimension is centered on the poet's experience and the spiritual experience arising from the conflict of cruel reality. The literary interpretation, which shifts from the intuition of the mind to the philosophy of creation, has a striking elegance! It summarizes the author's position, standing firmly on the side of kindness and justice. Belief in human will prevails in the confession of "You are a self-sacrificing soldier on the path of righteousness, so your refuge is the eastern coast"! The misery of the people, and the joy of the imagination, which is quick to imagine, through the film-editing method, captures the lyric hero. The tragedy of human eyes with tyrannical eyes, the lack of enjoyment of the unhappy human way of life adds to the anxiety.

Poetry structure in the poem "The East Coast" defines the poet's ability to logically combine images and imagination. It is nourished by the depth of observation that expresses both the creative spirit and the sense of the reader. The apparent supernatural sign that is embedded in each item animates the contradictions of reality in action. It combines the aesthetic ideal and the moral criterion, in which the creativity and the learner enter into dialogue, where interpretation and analysis are quickly exchanged, the weight of the soul generated by the pain of the heart becomes apparent. It is practically proven that awareness is a requirement of time.

In essence, "poetry is a special form of speech, it is a compilation of the most appropriate words. All its requirements are relative. However, there are some elements that keep the poem in mind, without which poetry is a mausoleum of beautiful words", a rebellion that only exalts itself against the slightest feeling in it"[4, p.36]. In it, the senses create an opportunity to influence the human consciousness, in which the senses emanate from the boundaries of the soul, in which the spirit of the image determines the intensity of the analysis, in which the living beliefs and aesthetic choices become complementary literary concepts. It is precisely the word in the lyrics that connects the instrument of mental analysis, the level of vitality, and the literary link between the link, image and expression!

"Navoi, Pushkin, Mayakovskiy, HamzaHakimzoda are talents at the turning point in the history of national poetry. The nature of talent is evident in their work. Talent means to make things impossible, to introduce new aesthetic principles, and to convince people that poetry is the way it is" [2, p.14] – writes E.Vakhidov. The quote emphasizes several aspects: firstly, the nature of reform in artistic creativity determines the level of talent, secondly, persuades the reader to connect with the literary skills, and thirdly, the need to grow out of the talent of the poet. Indeed, "the art of looking at the world with amazement and admiring others" is beyond description. Eternal and eternal feelings like love, hate, fear, longing, pain and passion can change the boundaries of logic! In literary observation the features that define the aesthetic principles of the poet glitter. The lyric says, "Pushkin's poetry must be as clear as Lermontov's poetry". His creative methodological and formative quest combines the simplicity of philosophy and the sincerity of spiritual experience. The depth of the artistic generalization is measured by the tendency to add weight to genre and expression. There is originality and uniqueness in the way images are used to transform the mind! Strangely combining the intensity of the image, the charm

of expression and the duration of the interpretation, the poet decides judgments on the veil of passion. The lines "No, I don't want pleasure, my soul is inexplicable, I have a wave in my heart, my passion in the heart" are actually some of the key aspects of ErkinVakhidov's expression style, belief in the future and belief in creativity. The search for essence and the creation of an artistic generalization deeply embedded in the philosophical contexts of emotion defines the essence of the creative lyric, the poet, who seeks to understand and explain the feeling that engages human consciousness, enters the confused moods of social thought. In a continuous process, a creative civic position is expressed:

*Qon emasdur jism aro ul,
Shu'lasidur ishk o'tin,
Mo'y emasdur tan uza bul,
So'xta jonimdan tutun [1, p.97].*

The poem "Flame of Love" is based on a simple poetic structure. The author effectively uses the method of denial, expressing the dialogue in a clear and clear, refined and light temperature. The current method is used to enhance both emotionally and emotionally. The extraordinary musical tone and natural rhythm penetrates the reader's mind without any tension. Love is a feeling that radiates human essence! The fragments of the mental state are the manifestations of the power to uplift the soul. At the heart of the rhythm is the lyrical hero's spiritual image. The poet, who polished the notion of nature in the classical tradition, even takes a calendar of images from the arsenal of the nation. Pleasant lines bring light to the student's grip, building confidence.

“The transformation of the word into an image is the fact that the aesthetically active is its transformation into an aesthetically valued reality that is emotionally enriched, accurate and complete. This is because the word is plural in the expression that enriches its meaning in the object of material aesthetics. As a result, it goes beyond the nominal, informative framework and acts in terms of visual and expressive relations, that is, expressive meanings”[8, p.34], – admits Prof. B.Sarimsakov. Indeed, imagery and expression move from a material basis to a creative disposition. In it, the nomination of concepts becomes enriched in imagination, developed in creative logic, and refined in literary interpretation. After all, in the aesthetic choice, reality interprets the subject of emotional perception. It is precisely in the lyrical discourse that the duration and perfection of the creative personality are distinct, in which the artistic interaction of the word goes to the research center.

True, the spirit of the image and the incompleteness of the expression make the literary interpretation shine through. However, the limitations and stability of the image spirit are confronted by the poet's desire to continually change the requirements of artistic form. Integrity and uniqueness of the idea choices are a feature of every creative individual. In this sense, the author's methodical and formative experience opens the way to various poetic studies. More precisely, its main task is to revive artistic form, content, and style. Light analytics ensures rhythm interpretation. The focus of this conception on the depth of artistic research grows out of

the diversity of material and moral values. It replenishes, enriches and regulates the reality of life through artistic interpretation. If we accept the reality in the form of a broad and abstract object, the true essence of it is the aesthetic expression of the whole.

Anliterary image is a link that connects the creator's character with the objective reality. In it, emotional cognition and aesthetic value are involved. The meaning of the concept is uniqueness. Therefore, the image, first and foremost, is the product of human perceptions, the conception of the poet's personality and the essence of being. In other words, live observation and fine-tuning synthesis give rise to the spirit of the image. The artistic image combines vital logic and connection with artistic fabric. It dominates the expression expressed in the creative worldview. The internal discipline of rhythm, rhythm, and idea forms the whole of poetic perception. It deals with poetic harmony in life, where analysis and interpretation function, where words and expressions are individualized, in which the subject of lyrical expression forms the object of poetic imagery, in which the artistic conception of logic defines logical development:

*Bilmadim, ul otash ichra
O'rtanib bo 'lgum ado
Yo samandardek chiqarman
O't arosidan butun [1, p.45].*

Love has such a miraculous power that it burns the lover's heart with fire. The poet addresses the mythological image on the board. *Samandar* is a legendary bird that does not burn in the fire and does not sink in the water! The feeling of love is connected to the roots of life. My sense of humor will rise to the heart. Existence as the root of the arrow he examines the lyric heroism. The modal notion of "I don't know" shows a weak tone. The spiritual illumination that brings light to the heart is manifested by a sense of confidence in the will and hope for the future.

The ability to assimilate and experience everything is as diverse as the human psyche. At its core, "creative success will be achieved when justice, art and image form a whole" [9, p.5]. It has a functionally important conception and an artistic nature (image level), a combination of aspects of the doctrine and integrity that are understood as values, the coherence of creative interpretation and logic, the beginning and the end. After all, poetic perception creates a creative separation.

It is worth noting that the psychology of a given period renews the notions of the world and the human connection, and that the growth of taste and quality determines the level of development of society. The artistic worldview system intersects primarily at the intersection of mind and emotion. After all, the spirit of the time and the public's personality are personalized from the perspective of the artist who has gathered in the human cult. The perfection and originality of the word art is realized through the evaluation of the poetic depth of life-and-home conflicts. Its essence is the spiritual content of artistic relations. After all, the depth, the clarity of the image and the centrality of the image are clearly reflected in the consolidation of artistic integrity. The inculcation of the truth of life into the spirit of artistic images is evidence of the

level of creative talent and potential. In turn, the current dimension is determined by the depth, color, social tension, and artistic weight of the human character, the invented humanity, and the subtle interpretation of the reality of life hiding in the plight of the character. In it, life coverage and the artistic fabric clash with each other, where the valuables and social relationships are competing.

The literary work is a living organism: just as an organism cannot survive without a body, the soul cannot express itself without the body. Just as the smallest cell of a living organism lives by the warm blood that circulates in it, so every large and small part of a literary work lives on because of its life-giving meaning [4, p.163], – accepts academician Izzat Sultan. Theoretical considerations focus on several aspects: first, the text is a product of creative and spiritual integrity based on its own internal laws; will be completed. More precisely, the relation of living dogma and poetic logic is the poetic outlook of the poet. The “warm blood” that combines large and small parts is the symbol of the artistic meaning:

*She'rni sevib o 'qiyman, ammo
Hayron qilar bir holat meni.
«Men» deb yozar shoir doimo,
Kimdir o 'sha shoirning «men»i? [1, p.129].*

The author realizes that it is necessary to fill the "puzzle of existence" with deeper meaning, rather than the usual conception of the beginnings and endings of everyday life. Consequently, she teaches a lesson from the beauty and craving of the universe, and dreams of a combination of benefits and needs. At the same time, objective legitimacy – the infidelity of human life, the inevitability of death, is also a cruel fact! According to the poet, humanity is the embodiment of the earth, with its feet stretched out of the ground, with its head stretched out towards the sky, it describes the wonders of the boundless universe. In the poetic perception, the subtle aspects of the current doctrine are exaggerated. In particular, essence analysis is a priority in creative research that puts the basics of materializing the flow of imagination. As we read through the lines of the landscape and the mood, we see the scale of the universe, the infinite imagination and the need for a deeper understanding. But if the form of existence is a visible reality, then the creativity in the world suggests that learning and mastering are deeply related. The present situation is nourished by human artistic thinking, poetic perception, and the breadth of magic and wonder. What is important is that the reality shines with the spiritual and inner infinity felt by the soul. This literary interpretation summarizes these aspects of reality. The continuity of the process is embodied in the contents of the poem collections: "Breathe of the Morning", "Lyrics", "Devon of Youth", "East Coast", "Good bitter truth".

In general, ErkinVakhidov's poetic writing is guided by the bubble of expression and the image spread in poetic text analysis. Determining the essence of a creative personality goes back to the centralization of foundations and auxiliaries. Additional cognitive perfectionism, first and foremost, reflects the spirit of independent self-image; The idea is a logical conclusion that results

from the lack of clarity in the text and the skills of analysis. The materialization of the poetic state requires interpretation and expression. The sense of national consciousness in the combination of bending and movement is indicative of the nature of consciousness. Specifically, a particular form of speech creates a difference of national size. Appointment of the aesthetic center of reality is welded through the process of transferring the imagination to a creative worldview, and the discipline of text art cells aligns the image and the image. Each character, tone, tone and sense of purpose reinforces the creativity of the artist, while also creating a depth of literary interpretation while maintaining the level of emotional development. Creative attitude determines its quality. In it, the poetic excitement and emotion of the poem provide the integrity of the literary essence. The restored tone of emotion and the synthesis of observation, as evidenced by creative logic, determine its nature. The flood of delicate passion creates a complement to the creative worldview, which is a combination of deep thought, high definition, a combination of shapes and shifts of meaning. It is precisely in the scale of the concept that the artist is enriched and creatively enriched by itsview.

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