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SYMBOLISM - THE POETICS OF ASSOCIATIONS AND AN ARTISTIC INTERPRETATION OF THE TEXT IN THE WORKS OF THE SYMBOLISTS
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Abstract: This article is about an artistic interpretation of the text in the works of the symbolists. It discusses, the colorful and multifaceted meaning of symbols strengthened in many associations in life and literature. Some artists tried to theoretically substantiate the purely associative connection of this sign with the perception of the viewer, and not with semantics. Association is the formation of a semantic or emotional parallel with an event or phenomenon that occurs in the human mind, forcibly replacing it with an already familiar synonym, forcing the reader to think and reflect only on what has been read. Symbols always have a personal or social meaning, which is what they mean. Strictly speaking, the symbol is not at all a poetic person, but it always goes beyond the bounds of aesthetics.

Key words: symbolists, symbol, imaginary evolution, figurative construction, artistic culture, aesthetics, important concept, technical conquests, poetic associations.

INTRODUCTION
The modern reader is formed based on impressions formed in the culture of visual life, the initial dynamics of which is a kind of imaginary evolution that forms new ideas about the forms and methods of interaction with artistic culture. The concept of a symbol has many different meanings that are present in each
symbolic image. Characters can also be included in figurative construction, but not always.

The use of symbols and combinations in solving each piece of text should not be just an image but should carry and contain a very large semantic load. Then every detail in the work becomes a real concept that helps the reader to poetically understand the material of life and, on its basis, create a figurative and metaphorical system that requires maximum purity, accuracy, and precision of expressive means. Symbols are broader than the meaning of the described event, and may already exist. Thanks to this approach, the symbol can be interpreted definitely and sometimes indefinitely. The ambiguity of the symbolic image is because it can be applied on an equal basis in different areas of life. Symbols, the colorful and multifaceted meaning of symbols, are not only remembered by us but also strengthened in many associations in life and literature. Some artists tried to theoretically substantiate the purely associative connection of this sign with the perception of the viewer, and not with semantics. Association is the formation of a semantic or emotional parallel with an event or phenomenon that occurs in the human mind, forcibly replacing it with an already familiar synonym, forcing the reader to think and reflect only on what has been read. Symbols always have a personal or social meaning, which is what they mean. Strictly speaking, the symbol is not at all a poetic person, but it always goes beyond the bounds of aesthetics.

MATERIALS AND METHODS

Here is what Lunacharsky wrote about a symbol in his History of Western European Literature in Its Most Important Moments: “What is a symbol? The symbol in art is an extremely important concept. The artist wants to convey a very large amount of feelings, some broadest idea, some world fact, to convey to you visually, to convey figuratively, sensually, not with the help of abstract thought, but in some concrete image that directly affects your imagination. How can this be done? This can be done only by finding such images and combinations of images that can be concretely presented in a certain picture, but which mean much more
than what they directly represent. When, for example, Aeschylus tells you that Zeus chained Prometheus to the rock for the fact that this man, too wise who foresaw too much, stole fire from heaven for his fellows and thereby made them able to resist the gods, - you understand that there is no Prometheus was not, as there was no Zeus, but that here in the images the eternal struggle of the human mind with elemental forces is presented. The human mind makes technical conquests, reveals the secrets of nature in a continuous struggle, fraught with suffering and dangers for him. But a person does not want to give up the rights of Prometheus - a seer, because with this weapon of struggle in his hands, with fire (technique), he expects a complete victory. This is called a symbol. “The most diverse meanings of signs and symbols are not memorized by us but are fixed in a variety of associations in the process of life and artistic practice.

Some artists tried to theoretically substantiate not the semantic, but the purely associative connection of the sign with the audience's perception. So, Goethe said that he sees nobility and seriousness in red, cheerful and gentle excitement in yellow, and sadness in blue. Cezanne - That with the well-known geometric shapes one can easily achieve a sense of heaviness and depth. Scriabin built his music on a certain perception of color.

The symbol is very closely related to its "neighbors" - metaphor and allegory. At the same time, it is important to establish both a connection and, above all, significant differences. A symbol, like an allegory and metaphor, forms its new meanings based on the fact that we feel a kinship, a connection between that object and phenomenon, which are designated by some word, sign, and another object or phenomenon to which we transfer this designation. However, the symbol is fundamentally different from both allegory and metaphor. First of all, the fact that it is endowed with a huge variety of meanings (in fact, innumerable), and all of them are potentially present in every symbolic image, as if “shining through” each other. The formal difference between a symbol and a metaphor is that a metaphor is created as if “Before our eyes”: we see exactly which words, concepts are
compared, and therefore we guess what their meanings come together to give rise to a third, new one. A symbol may also include a metaphorical construction, but it is not necessary for him.

So, a symbol as a sign that gives birth to an association is an important expressive means of direction. Experience allows us to identify several ways to use symbols and associations that are characteristic of the director's work in the club: 
a) in solving each episode of the performance;
b) at the culmination of the performance;
c) in the conclusion with the viewer "conditional conditions";
d) in the decoration of a theatrical mass performance.

RESULTS AND DISCUSSION

Symbols always have a personal or social meaning, which is what they mean. Strictly speaking, the symbol is not at all a poetic person, but it always goes beyond the bounds of aesthetics.

The richness and diversity of readers in contemporary literature can be misunderstood. In poetry, too, the means of fiction must be inextricably linked with the "life experience" of the reader, which must be explained, understood, and introduced into the future artistic, intellectual development, and worldview.

The symbolic understanding of the image of a hand goes back to An example of a multiplicity of interpretations of the same sign of a symbol is the human hand - a frequently occurring image with many meanings. From antiquity to the present day, the hand is a symbol of power - to ancient times and passes through almost the entire history of mankind. in ordinary life, the expressions "everything is in the hands of God" or "God." The symbolic understanding of the hand as an image of power is confirmed by specific linguistic expressions that become winged. This is reflected in language, speech. secular or spiritual.

More precisely, these expressions indicate the unconditional nature of power, and although the word “power” is not present in the text, only implied, the
concept of power here turns out to be the “governing concept” that organizes the meaning of the given hand of the lord "indicate power.

In contrast, the expression "hands are short" indicates that the expressions. a given person has little power, and if there is a lot of power, then such a person Here the word "power" does not appear but is only implied in the context of expressions, therefore, it appears to us "everywhere". the controlling (sense) concept, which allows us to draw the following conclusion: the controlling concept Is differently revealed in the language - it is present in speech.

There is not just a certain parallel between hand and power, but also a broader understanding in a latent form determines and verbalizes the meaning of certain statements, actions, the meaning of which comes out beyond In many boundaries, the specific symbolism that we talked about about.

Moreover, a person who touched the hearth got into the same traditional culture, touching the object with his hand meant taking possession of it. Under the patronage of the owner of the house, which is traditional for the peoples of the Caucasus, for whom the meaning of the touch of the hand was enhanced by the circumstance that even the enemy, who touched the chain over the hearth, became inviolable in this house. Thus, the symbol is associated with the image, which we consider in the aspect of its cognitive significance to understand the meaning of the image (purpose, identification of the image in the system of world outlook or for the artistic image of attribution, time of creation, etc.) Its "objectivity” appears as embodied in However, the image, especially the visual artistic image, is always objective. appears as an object of cognition, becomes the subject of epistemological analysis. In a text or a specific material (watercolors, painting on glass, graphics, a specific program for the embodiment of an artistic conception, drawing), the plot, style, artistic techniques, language become the subject of philosophical study - both from the point of view of "technology»Realization of
the idea of a work of art and from the point of view of understanding the hidden. It is in this latter case that we can talk about the relevance of the meaning.

The symbol in our understanding of the word is created only in the fabric of a work of art. As for the "symbolic" meanings of lexical units, they, in our opinion, are only the basis for the creation of artistic symbols. We regard the symbol as a stylistic device, i.e. its obligatory participation in the implementation of the aesthetic function of a literary and artistic work is assumed. It is in the emotional saturation that the power of its aesthetic influence lies. Thus, a symbol in a literary and artistic work has the status of a stylistic device. The features of the symbols are largely due to the specifics of the artistic whole. In this case, the genre features of the work must be taken into account. The symbol in art is a universal aesthetic category that reveals itself through comparison with adjacent categories - artistic image, on the one hand, sign and allegory on the other. In a broad sense, it can be said that "a symbol is an image taken in the aspect of its significance", and that it is "a sign endowed with all the organic and inexhaustible polysemy of the image." “Any artistic symbol is an artistic image” (but “not every artistic image is a symbol”). The category of a symbol indicates that the image goes beyond its limits, the presence of some meaning, inseparably fused with the image, but not identical to it. The deep meaning appears in the structure of the symbol “as two poles, one inconceivable without the other (since the meaning loses its appearance outside the image, and the image outside of the meaning crumbles into its components), but also divorced from each other, so that the symbol is revealed in the tension between them. It should be noted that "the meaning of a symbol objectively manifests itself not as a reality, but as a dynamic tendency: it is not given, but given." This meaning cannot be explained by reducing it to an unambiguous logical formula. It can only be clarified by relating it to further symbolic linkages that will lead to greater clarity. The symbol is inherent in "a metaphorical beginning, contained in poetic tropes, but in the symbol, it is enriched with a deep intention" but also a generalization involved in meaning. The generalizing energy
of a symbol allows it to be a “mechanism for the memory of culture.” For this reason, Yu.M. Lotman believed that there is always something archaic in the symbol. It is closely related to culture. Culture, according to K. Levi-Strauss, is "a generalized creation of the mind, namely the set of symbols that are accepted by members of society." At the heart of culture is “myth-making”, which acts as a characteristic human ability to build “analogies”. Those universal processes of the psyche process "natural material" into certain "archetypal schemes. As a result, a chain of concepts is built: culture - symbol - myth - archetype - man. Each link in this series is significant and is the rationale for another link. Together, this allows you to build a system of working with a work of art as a product of culture, created by man in the process of myth-making (his re-creation of the world) with the help of a set of symbols that contain an archetypal nature. Any symbol connects the consciousness of the individual with the collective unconscious, i.e. c archetypal: "... each symbol also expresses an essential unknown element of the soul ...". A creative symbol lives in every individual, it can live anywhere, in any form, and at any time. And every artist in the creative process becomes a creator of symbols. In other words, the creative process, as far as we can trace it, consists of the unconscious activity of the archetypal image and its further processing and design into a finished work. By giving shape to such an image, the artist translates it into the language of the present, which makes it possible for us to find a way back to the very beginning of life. This is the social significance of art: it constantly works, teaching the spirit of the era, bringing to life the forms that it most lacks. The artist's dissatisfaction leads him back to the primitive image in the unconscious, which can best compensate for the inconsistency and one-sidedness of the present. Having grasped this image, the artist lifts it from the depths of the unconscious to bring it into line with conscious values and, transforming it so that it can be perceived by the minds of contemporaries by their abilities. But, as you know, the level of abilities depends on how they developed and develop. If you don't work on this, the symbols may go unnoticed. And the person will pass by what he may need
at this moment. And then it will become the problem of “de-symbolization” [8], and hence the problem of destruction of culture. Therefore, it is important not to diminish the role of the symbol in the life of mankind, in the life of art, and the life of a work of art, in particular. Since a symbol in literary criticism is a universal aesthetic category, it has universal, specific features - semantic generalization (emotional-aesthetic, value), “semantic layering, polysemy” (polysemy). As stated above, a symbol is a form of an expressive world. But, on the other hand, a symbol is an art form, expressed through the elements or means of the pictorial world. A.F. Losev pointed to the figurativeness of the symbol. Therefore, each element of the artistic system can be a symbol: metaphor, comparison, landscape, artistic detail, title, literary hero, character, etc. However, they pass into the realm of artistic reality, depending on some signs of the symbol: has a semantic depth; endowed with a semantic perspective; is not deciphered by a simple effort of reason; inseparable from the structure of the image; does not exist as some kind of rational formula; the more meaningful it is, the more polysemous and each particular phenomenon-symbol gives an integral image of the world. Thus, the meaning of a symbol cannot be deciphered by a simple effort of the mind, it is inseparable from the structure of the image, does not exist as a kind of rational formula that can be “put” into the image and then extracted from it, since “we think of symbols as representations of not objects and events, but conscious sendings and results of consciousness ”. Here we have to look for the specifics of the symbol concerning the category of the sign. If for a non-artistic sign system, polysemy is only a hindrance that harms the rational functioning of a sign, then the symbol is the more meaningful, the more polysemous it is.

The artistic symbol is the main constructive element of the poetic speech of the Symbolists in a single system of figurative means of depiction. In the concept of A. Bely, the creation of the theory of symbolism meant the creation of a theory of creativity, he connected the problem of the symbol with the implementation of the creative act. Creativity as an aesthetic and psychological activity is a complex
process of comprehension, clarification of certain unconscious impulses of any poet's plan with the help of already known names and realities. An artistic plan is a kind of semiotically unformed semantic certainty, which is formed at the beginning in the form of international "noise" embodying an emotional-value attitude to the topic. Currently, the psychology of creativity is closely connected with the science of the sign systems of language, with the concept of psychoanalysis, which is subjected to semiotic rethinking. The symbol in the literary text performs the same functions as the dominant: integrating and specifying. Integrating is manifested in the fact that the symbol imparts dynamic and diverse integrity to the artistic text since it has a hierarchical semantic structure and acts at different levels of the text. The specifying function is expressed in the fact that the symbol becomes a focusing component of the artistic text, it transforms and organizes the rest of the components around itself. ... Fulfilling this task, the symbol becomes an invariant of the aesthetically significant in the writer's work.

**CONCLUSION**

The creative use of abstract and concrete phenomena enhances the repetitive imagery of the poem. Symbolism is vital not only in poetry but in all modes of discourse because of its allegorical, metaphorical, and representative character. Its functionality is noted and illustrated in poetry. Symbolism is the representation of objects, actions, thoughts, and concepts that can be generally accepted or public, traditional or private. Repetitive imagery also denotes ideas, states of mind, and psychic experiences. The choice of word or diction plays a major role in determining the poetic meaning, sound, and impressive ability in poetics. In poetry, symbols can be classified as ordinary, something that is generally recognized to represent a certain idea. In addition, symbols can be classified as contextual. While ordinary symbols are used in poetry to convey tone and meaning, contextual or literary symbols reflect a state of mind. speaker.
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