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SEMANTICS OF FIGURATIVE POETRY

Abstract. this article deals with the analysis of figurative poetry and the semantic possibilities of various graphic forms. In the Uzbek poetry of the 20th century, Fakhriyor was able to create a puzzle of forms in expressing different aspects of the human inner world with his creativity and implemented a new approach without reducing the burden of direct content. The article refers to some of his poems.

Keywords: graphic symbol, M. L. Gasparov, Fakhriyor, graphic form, akrostichis, visual composition.

Introduction

Since any literary work is an artistic speech materialized in written signs, the study of the composition of these signs in the text of a separate author, their functions and methods of use, i.e. The study of poetic graphics is a prerequisite for the scientific analysis of an artistic text. External signs of the text (they include not only letters and punctuation marks, but also, for example, interstrophic spaces in poetic compositions) together express its graphic form, which the author can pay special attention to. Therefore, while analyzing an artistic work, it is vital to take into account the possibility of conscious manifestation of creative individuality by the writer in the selection of graphic tools and in the composition of graphic elements. Regardless of which national literature and which historical period a certain work belongs to, the use of various elements in the graphic form of the text always obeys the relevant tradition. For example, the set of letters that make up a written word corresponds to the set of sounds. It forms a spoken word. Punctuation marks help determine intonation and syntactic structure of speech. However, first of all, the set and arrangement of traditional graphic symbols, in fiction, can have not only a symbolic meaning, but they can also be given additional, meaningful or artistic functions.

Secondly, authors of literary works have the right to use any graphic means, including non-traditional ones. Thus, the graphic form of the poem can be given a special semantic status. The semantics of the graphic elements in the poem can enter into various relationships with the semantics of the elements at other levels: it can be repeated, corrected, opposed, even canceled.

Materials and methods

M. L. Gasparov puts forward the point of view about the potential of graphics that authors can work in the semantics of the work with the help of graphic tools: "In textbooks, the organizational center of a work of art is usually an idea, and all its other elements are selected relative to it." Literary critic B. I. Yarcho, disagreeing with M. L. Gasparov, noted that this is not an idea at all: "In acrostics, such a center is only vertical words, according to which all elements are selected." Literary tradition assigns a certain function to each written character, but poetic experience can separate them. The standard function of the intonation marking of the text is sometimes increased or decreased by the marks of the original author. In contrast, characters familiar to readers sometimes have a non-standard function, such as a pictorial function. This verbal and visual composition was presented in A. Voznesensky's poetry

collection “Shadow of Voice”, cycle “Hysoplar”. At the beginning of the cycle, its creator described “isops” as “visual poetry” and indicated the reason for turning to a visual form: “The poet thinks in images, and the images of the poem, which have not yet been formed in words, appear in the mind. I also wanted to draw with words, to turn verbal metaphors into graphic images. I tried to give some of the poems written in this book in a typical graphic way. Perhaps the reader will be interested in seeing how they were created in the author’s mind...”

Analyzing the graphic form of the poem is not only about establishing the fact of adherence to tradition or departure from it. Such an analysis includes the description of the composition of graphic elements (letters, numbers, punctuation marks, etc.). The original graphic form of determining the boundaries of visual perception used by the poet in the poem can be attached in a separate line, paragraph or stanza and cover part of the work or its entire text. Different writers use conventional graphic symbols for different reasons. In the works of European literature of the 20th century, it is also possible to observe the absence of punctuation marks as a graphic signal of the presence of psychological imaging methods in the text. This is characteristic both for lyric poetry and for examples of prose in which the character’s “stream of consciousness” is presented in pure form. When creating a text from standard graphic symbols, poets often use additional methods to visually distinguish some of its components, from letters and words to whole chapters. These methods include playing with fonts and ways of writing letters.

The traditional means of changing a font is italics. Italics participates in the creation of stylistic features of the work, exactly, it increases the emotionality, expressiveness, and evaluativeness of the marked words. It has an expressive stylistic function. This style is found in many classic works of Russian literature of the 19th century. For example, A. S. Pushkin uses italics. In the novel “Eugene Onegin” it often

means that the word is related to a certain stylistic field, rarely to a speech of a certain character.

То есть умел судить о том,
Как государство богатеет,
И чем живет, и почему
Не нужно золота ему,
Когда простой продукт имеет.
Отец понять его не мог
И земли отдавал в залог.

This is how solid graphic forms were formed in Late Antiquity and the Middle Ages. These include acrostic, anagram, palindrome, figure poem. Acrostic (Greek *Akrostichis* – obsolete Russian terms – initial line, *kraegraniye*) is a graphic compositional method extended to the entire poetic text, in which the first letters of the lines turn into a meaningful phrase. Words formed from letters in a vertical row can be a word that is not directly related to the meaning of the horizontal text, or indicate the author of the work, and finally serve as a semantic addition to the text. Second, there may be some relationship between horizontal and vertical riddles and guesswork. Such examples can be found in the works of G. R. Derzhavin: (ROSA)

Родясь от пламени, на небо возвышаюсь;
Оттуда на землю водою возвращаюсь!
С земли меня влечет
планет всех князь к звездам;
А без меня тоска смертельная цветам [1].

N. Gumilev’s poem “Anna Akhmatova” is also an example of an acrostic:

Ангел лёг у края небосклона.
Наклонившись, удивлялся безднам.
Новый мир был синим и беззвездным.
Ад молчал, не слышалось ни стопа.
Алой крови робкое биенье,
Хрупких рук испуг и содроганье.
Миру лав досталось в обладанье
Ангела святое отраженье.
Тесно в мире! Пусть живёт, мечтая
О любви, о грусти и о тени,
В сумраке предвечном открывая

Азбуку своих же откровений.

The inventor of this genre is considered the ancient Sicilian poet Epicharmus (VI–V centuries BC). In addition to the traditional form of acrostic, there are other forms in European poetry: acro is a poem “inverted” (read vertically, but from the bottom up). Mesostich – cipher words are formed from the middle letters of each line, telestich – words are formed from the last letters of the lines.

Anagram (from Greek anagrammatismos-permutation of letters) is a method of choosing a word structure (word combination, phrase) in which when the existing letters are rearranged, they will turn into another verbal structure intended by the author. An elegant example of an anagram poem was created by the modern poet D. Avaliani. In his quatrain, even lines are anagrams of earlier odd lines:

Аз есмь строка, живу я мерой остр.

За семь морей ростка я вижу рост.

Я в мире сирота.

Я в Риме Ариост [1].

One of the types of anagrams is palindrome (Greek: palindromos – walking backwards, upside down). This is the way of choosing a verbal construction, the traditional “direct” (in European literature – from left to right) or “reverse” (from right to left) means the same meaningful expression. This form of poetry was invented by the Roman poet Porphyry Optazyan in the 1st century.

A book of poems by A. Voznesensky entitled “Axioma samoiska” – “Axiom of Self-Search” (1990) is the same work that can be read from beginning to end and from beginning to end in Russian poetry.

We would not be mistaken if we say that palindrome is an absolute manifestation of symmetry in literature.

Symmetry not only gives the palindrome a harmonious graphic appearance, but also determines its euphony: due to the doubling of letters, sounds are repeated during reading. Most palindromes are monostichs, so many examples of this genre are characterized by aphorisms. Monostich refers to poems

consisting of one line. One-line poems are believed to have originated in ancient poetry, although there is no conclusive evidence for this, and some scholars prefer the term “monostix”. The term “one-line poems” was also proposed by Vladimir Markov.

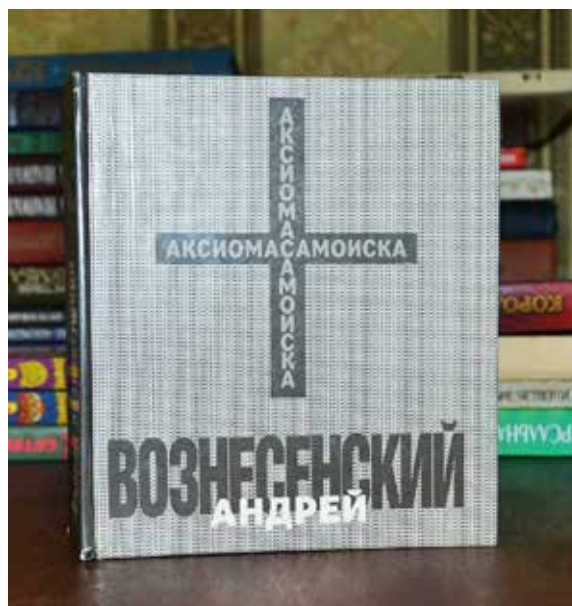


Figure 1.

Notable examples of palindrome poems include Velimir Khlebnikov’s less successful poem “Превертень”.

(Кукси, кум мук и сук)

Кони, топот, инок,

Но не речь, а черен он.

Идем, молод, долом меди.

Чин зван мечем навзничь.

Голод, чем меч долог?

Пал, а норов худ и дух ворона лап.

А что? Я лав? Воля отча!

Яд, яд, дядя!

Иди, иди!

Мороз в узел, лезу взором.

Солов зов, воз волос.

Колесо. Жалко поклаж. Оселок.

Сани, плот и воз, зов и толп и нас.

Гора дох, ход дрог.

И лежу. Ужели?

Зол, гол лог лоз.

И к вам и трем с Смерти-Мавки [3].

“If the poems written in the 19th and early 20th centuries were only figurative (that is, the poetic lines were reflected in the form of an object or figure), modern poets use verbal and non-verbal techniques and they use all possible types of methods[4].” In this regard, V. Semyonov’s opinion is also important: “The analysis of the graphic form of the text is not only to determine the fact that it is written in the traditional way or deviates from it. In this case, the composition of graphic elements used by the author (letters, numbers, punctuation marks, etc.), as well as the limits of the applied visual style (a specific graphic form is used in a separate line, paragraph or verse, the work is known it is intended to define a chapter or the entire text) [5].”

Result and discussion

The modern Uzbek poetry of the 20th century also follows the path of reflecting the inner world of a person, the evolution of his psyche. The focus is not on traditional humanist ideas, but on individual human personality and his psyche. Fakhriyor is one of our poets who was able to create a puzzle of forms in expressing different aspects of the human inner world and implemented a new approach without reducing the burden of direct content. This new approach is especially evident in the variety of graphic forms in the poems. There are various functions and methods of use of the graphic form in Fakhriyor’s poetry. The poet’s poem “Cranes” can be an example of our opinion:

turnalar
 bahorni
 sudrab
 keladi
 sangijumonga
 changitib...
 bilan
 bulutlar
 osmonni

One can notice at a glance that the shape of the poem is exactly like a crane. And in the content, we realize that the cranes that drag the spring contribute

to the covering of the sky with clouds, and we feel a sense of confirmation in our hearts. Another aspect is that the combination of image and content does not limit the feelings of the poem’s admirer in understanding the essence. In our opinion, this is the goal of the creator.

We turn to the poem “Cranes” again:

xorazmiy peterburgdan xivaga
 tuyalarga ortib kelgan pianinoda
 chalgan kuylarning chiziqli notasiga

r
 a
 l
 turna
 zaydi
 g
 n
 e
 m

maryam aytayotgan qurbon o‘lamday
 o‘rtasida bitta avji bor
 avjida sinadi faqat bu qo‘shiq
 ortiga qaytadi o‘sha avjidan
 o‘sha avj bahorni yetaklab kirar
 yurak kunjaklariga

In these verses, Fakhriyor wants to express the chain of action of a flock of cranes in the sky by the help of form and content. The form used apparently tries to show the climax of the song. This creates a test for the poet to understand the inner and outer possibilities of his thinking.

We can see a unique example of a graphic form in Fakhriyor’s poem “Ushshaq”:

Kuy.
 Kuy?
 Kuydin
 kuydim.
 Kimni kuylar qadim musiqor,
 nadin ingrar nadim musiqa?
 Kuylar kuydi, qo‘shiq kuydi,
 muhabbatni qo‘shib kuydi.
 Sen kuymading,

Sen suymading.
 Bo'g'zimdagi so'zlar shashqator:
 musibat,
 musiqa,
 musiqor.

In this piece, the artist's visual composition expresses the changes in the human psyche in the form of a staircase, like a song descending from the climax. In fact, the reader should understand that through the poem, the questionable love he had in himself – the questioning love that had its own answer to rejection – the questioning love that left the heart of the creator and remained in his throat, did not reach his mistress, but turned into a song of silence... The melody is also, poetry is also art. The melody of this poem is like a perfect song, only unfinished... whoever reads, they sing with their own voice, with their own pain, and end it as they wish.

It would not be wrong to say that the epic “Geometric Spring” by Fakhriyor was a unique “news” for the poets. The graphic images in the epic take the reader to the deepest, meaningless point of the ocean of thought:

□ (To'rtburchak va ship-shiydam) bog'larga
 qaytadi bahor
 ▷ (uchta burchagi) bilan.
 Bog' aslida △ (ikki bahor) dan iboratdir,
 ▷ – biri qaytib kelgan,
 △ – biri qor ostida qishlagan bahor.

Bir – biridan changlangan
 ikki gul yanglig'
 ular bir – biriga qovushganida (□)
 ko'karadi bog' (■).

When you read this poem, the thought that the poet did not write for general fans of poetry, but for “specialists” who understand the science of poetry spins in your mind. In this regard, literary critic S. Kuronov's point of view is as follows: “His text uses various graphic signs and pictures as an important means of expression. These visual symbols act as the equivalent of a specific word in the text

of the poem. Of course, the attitudes towards the new phenomenon are also different: some approve of it, some say it is a tendency to formalism, and others wave their hands as “excessive nonsense”. In our opinion, it is better not to rush to say “formation” or “nonsense”. After all, this is not a direction that Fakhriyor himself invented. Although Fakhriyor's poem seems to be a completely new phenomenon, its roots are nourished by the literary traditions of the past. For example, in the art of calligraphy, it is an old thing to write words in Arabic script in a way that something is depicted in front of our eyes. The calligraphers who raised the writing to the level of art aimed to influence and create a certain impression by “seeing” before the content. In the West, this art is called calligraphy, and its history goes back to the very ancient past. Works such as “Geometric spring” can be considered, first of all, as a continuation of the traditions of the art of calligraphy, a new stage in its development [6].”

The graphic forms used in the epic “Geometric Spring” may seem far from emotion in the description of spring, but they are devoid of any social concepts. The artist does not try to convey the spring that he feels in his hidden harmony to the reader as “himself”, but leaves the limits of thinking and understanding to the discretion of the reader.

Conclusions

Literary scientist K. Yoldoshev expresses the following thoughts about the harmony in the epic: “The poet harmonizes the “symphony of forms” in an extraordinary way which supports the reader simultaneously to see the sound, to hear the colour, to feel the form and also to enjoy all of them. Fakhriyor's poems, which cannot be re-expressed either in colloquial or scientific language, show the sharpness of the Uzbek thought like a sword and the limitless possibilities of expression of the Uzbek language” [7].

In conclusion, it can be said that the analysis of the graphic form of the poem is not only to establish the fact of adherence to the tradition or departure from it, but it also includes description of the

content of graphic elements (letters, numbers, punctuation marks, etc.). Determining the boundaries of visual perception in the poem used by the poet can cover part of the work or its entire text.

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