

**EXPRESSION OF WATER AND FIRE ICONS IN POEMS CREATED IN
THE DEFINITION OF PLACE IN MODERN UZBEK POETRY****Shoxista Shodiyevna Nizomova f.f.f.d(PhD)****Bukhara State University****Associate professor of the Department of preschool education,**

Annation: In this article, an opinion is expressed about the interpretation of the symbols of water and fire created in the description of the place in modern Uzbek poetry, and it is thought that in the distant past, the imaginations and concepts of our ancestors related to water and fire served as a unique basis for the formation of current relations with them.

Keywords: poetry, ritual, waterway, family-household ceremony, tradition, tradition

Poems created in the definition of place also feature references to water and fire icons. In this respect, Zulfia is quoted for the definition of "Kokchatov" in Kazakhstan as "the desert burns like The Sun lov-lov. The words will remain in flames, and will come out of the fire and fall on the heart. The verses associated with the concept of fire, such as" silence is a volcano-like fire laughter, and the tune is a bottomless rest, the first fire is burning", attract special attention.

Zulfia's poem "on the road" states that a type of road passes through water and that it is called a " waterway:

Yo‘l, qishloq, shaharlar, dengizlar orti,
Goh yerda, goh ko‘kda, goh suvda yo‘lim.

In the poem "The Gardener", Zulfia depicted flowers as rubies, nuqra, dur – yonar naq fire. And in the poem "My Loving Mother", the poet did not in vain apply the concept of fire and Basir together. This Is E.Vohidov's epic "The Tragedy of Istanbul", dedicated to the Bengali poet Nazrul Islam, commemorates kimsa, who set fire to a healer being burned in a penalty bonfire for opening the blind eyes of men. Therefore, the poet mengzagan to the Basir, who, also disloyal, still unable to pass the duty of filial piety, threw his body into the fire:

...Va qonda yugurar sadoqat hissi,

Ko'ksing issiqligi elitar hushim.
Olovga tashlaydi basir bu jismim
Hanuz o'talmagan farzandlik burchim.

It is also widely used in the description of a person from the embodiment of water and fire. An example of this can be found in the poem "My Morning" from the work of Zulfiya alone, which says "i weld the feverish purple stars to the tap of the Earth", and again speaks of fire-looking girls, exclaiming that a person should live in time and feed the sun upright. In a poem dedicated to the poet's granddaughter Ulugbek, he likened her to his grandfather Hamid Olimjon, in which he created a unique image, using the images of fire, the sun as follows:

... Naq bobosi siyoq zehnday tiyrak,
Ko'kish alangada yonar sochu qosh.
Borlig'i ezgu bir o't bo'lsa kerak,
Tomirlarda qonmas, kezadi quyosh.

The poem "the day I was born", which refers to the pain of fire splashing from the eyes, and the poem "Let the sun break away", where the sun and heart are equated by saying "Let me take a piece away from the sun to you, as if I had broken away from my heart:

Yolg'on bo'lsin o'tning tingani.
Men quyoshdan uzib beray senga bir parcha,
Borlig'ingga yugursin olov.
Ko'zlaringda mahv etguvchi u yolqin chaqnab,
Yuzing yonsin gul kabi lov-lov.

In the poem "To My Friend I believed", Muhammad Yusuf expressed the joke that the poet had a white Vulture drinking water in his Palm because of the deception of his friend, the Baghri dili was burning in a bonfire, while in the poem "The White Vulture" he surprised the young rider by barking on the night of the bride's arrival, leaving the In the poem " Erka the deer", erka appeals to the deer and urges him to cry together on the yantaks, springs that have not dried up in the

deserts. Both of them say that their life is all the way, their saliva is a sinkhole. This prompts not to be afraid of the chimney.

Water has the power to influence the human psyche. This vital fact is especially recognized in the poems of modern poets:

Shoir sohilda tik...
Xayolin zabt etar munis sehrgar
Suvdan kelayotgan fusunkor sado.
Shoir sohilda tik. Daryo nur ichra,
Bahor toshmoq bo‘lar qirg‘oqlaridan.
Oqindan to‘ldirib qo‘shoq hovuchda
To‘yib suv shimirar barmoqlaridan –
Tog‘likdan tushganday to‘kiladi suv,
Ola chalpoq nurda gavharday yonib,
Keng peshana, yuzga yoyilar kulgu,
Go‘yo ilhom ichdi hayotdan qonib.
Daryo o‘z kuychisin to‘lqin qo‘yniga
Olib ketmoq bo‘lib jo‘shqin oqadi.
Kuychi maftun turar suv o‘yiniga,
Mag‘rur aksi undan bizga boqadi.

In Sirojiddin Sayyid's poem "waiting", a remarkable poetic expression is created by the displacement of the qualities of the flame to extinguish, radiate light into the human psyche. While fire is a symbol of intensity, courage, enthusiasm, strength, love in a person's heart, its extinguishment is a sign of grief, anduh, depression and even death. The fact that the lyrical hero fulfilled in anticipation is given by this means of "extinction". And the light quality inherent in the fire served to express in the poem The meanings of happiness, joy, rosiness, preference:

...O‘ttiz yilim o‘tdi intizorlikda,
Sen yo‘lda. Sen menga tobora yaqin.
Men ado bo‘laman, ketgayman o‘chib.

Mensiz senga yorug' bo'lmog'i uchun

Shamni derazada qoldirdim yoqib.

U.In Hamdam's poem titled "Dil, start", the soul of the lyrical hero is compared to the sea, the body to the coast. The exuberance of the heart, the spiritfulness of a person, his sensitivity to struggle, to action, expressed through the image of the sea that he was frowned upon and imbued with the illusion of the realization of huge goals. In this, the sea has become a symbol of violence, courage, Haibat, while the coast represented a barrier, a border, a limit. While the lyrical hero aspires to reach the great heights of the soul, to do great things, he is not discouraged by his physical helplessness, impossibility, he calls on the heart to move, to be annihilated, not to impair obstacles. He insists that if he does not, he will also be flawed:

Ruhim dengiz yanglig' mavjlanur, mavjlanur...

Jismim sohil kabi yo'l to'sur, yo'l to'sur...

Lahzalar vabodek chang solur, chang solur...

Dil, boshla! Kechiksak: sen qusur, men qusur!...

In conclusion, in the work of modern poets, human feelings, mental states and situations, a description of personality, the use of water and Fire Emblems, their symbolic-symbolic image, extortion of meaning in giving the image of things were skillfully used.

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