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**Abstract:** There is no true speaker in the world of literature who does not appreciate his country's spiritual outpourings. Of course, literature cannot be imagined without literary connections and influences. The fact is that this stage of literary connections and influences has developed from the ground up from national literary traditions. Without it, any literary experience, a unique experiment, will remain like a house built without a foundation. According to Borges, prose educates the thinking of the nation, the sense of poetry. National literary traditions are, of course, necessary for the education of national thought and feeling. From this point of view, the study of classical and contemporary literature as a whole literary process is one of the most urgent and important issues facing today's literary studies. This article examines the interpretation of symbolism in the poetry of Abduvali Qutbiddin, based on colors, expressions, and symbols.

**Key words:** symbol, poetic world, verse composition, individuality, Sigmund Freud's theory, consciousness, public consciousness, Sufi literature, landscape, image.

## INTRODUCTION

The language of oriental classical poetry is the language of art coded with symbols, gestures, and signs. For this, it is enough to recall Alisher Navoi's work "Lisonut-tyre". Succession to these traditions is evident in today's poetry. The system of images, ideological-artistic scope, and poetic world of contemporary poetry, as well as the process of changes and renewals taking place within it, give us a reason to come to such a conclusion.

The poetry of Abduvali Qutbiddin, along with the works of Erkin Vahidov, Abdulla Oripov, Jamal Kamal, Aksar Mahkam, Sirojiddin Sayyid, Aziz Said, and Fakhriyor, can provide a rich source of factual material for studying the influence of classical word art on modern poetry.

This is reflected in the diversity of the genres and forms that the poet applied to, the maturity of his works in form, depth and weight in content, and the elegance of his individual style. The first impression of Abduvali Qutbiddin's poems is not very consistent with its essence: puzzle, crossword-like, long lines, as Ahmed Azam said, unconnected connections, rhythm, and rhyming are also appropriate... When you start reading again, you seem to understand his poetic gestures and lyrical expression. You will start to get used to it. The magic of words, the charm of the sentence, the composition of the verse, the striking speed of the thought, the unconventional compositional combinations will draw your attention from one poem to another. Because in some of his poems, you can feel a generous tone, and in some of them, you feel like listening to the heart-warming sounds of the rinds and beggars who lived in the time of Hafizu Saadi. In some poems, you can observe the style of symbolism, which is woven into colors, expressions, and symbols, and sometimes the baroque direction, which combines various styles, shows its uniqueness.

In general, Abduvali Qutbiddin's style of expression is quite complex, but some salient aspects can be pointed out. One of them is seen in the combination of unexpected and difficult to imagine ideas, images, and concepts. Also, using the word in contrast with another word that is similar to it ("Magicians spared the dawn" ("Baroque series, "Introduction"), conveying a metaphorical meaning of the word at the same time in addition to its own meaning ("We carried the gallows on the gallows,

it's strange" (the same poem), meaning: it's like I'm living on a fence, and I'm carrying a gallows for myself again. The phrase or hinting at the concept ("We bought hearts in our hearts" (the same poem), the meaning of which is the expression "trades of hearts".

Naturally, a poet who is creating does not sit thinking that he is writing in this or that style, mystical or baroque. Both the moments of creation and their result are a process related to the vital, individual worldview of the creator.

#### MATERIALS AND METHODS

Carl Jung, who continued Sigmund Freud's theory, focuses on three factors in the study of the human inner self: consciousness, unconsciousness, and mass unconsciousness. Consciousness is a system that coordinates a person with society. Consciousness is a layer of desires, aspirations, and impressions that often live in the inner self and do not express their identity. Mass consciousness or mass unconsciousness is imagination, dreams, beliefs, inclinations, complexes of mental and psychological conditions, etc., passed from generation to generation, from generation to generation. The works of social realism were primarily concerned with the first layer, consciousness. These interpretations presented by Carl Jung, in some ways, remind us of Sufism's shariat, tariqat, and truth status. The peculiarity of Abduvali Qutbiddin's style is that he began to draw the second and third layers into the frame of the image.

In this regard, Abduvali Qutbiddin's poem "Self-Portrait" is particularly characteristic.

I'm so lonely  
As if in a well  
Water up to my ribs, pain in my body,  
My wrist tingles—  
Like the last moan, the last sound.  
I'm so lonely—  
My place is a well  
Worms, hide from me,  
Frog, maybe you're good at it,  
What if you go back to the original.  
I'm so lonely—  
Needle in my hand,  
I pray, I will dig deep.  
They throw a bucket full of stones from the hill,  
It's a jewel that says to ask questions.  
I'm so lonely  
My pain is endless,  
An ancient rusty horseshoe in my hand.  
It clings to my neck,  
A frog that cannot return to its original state,  
I'm so lonely  
The ones at the top It is a sin to hunt on horseback.  
They do not understand me (understanding is not necessary),  
I am a dragon  
And my name is "Oh"  
"Oh."

Judging from the general spirit of the poem, the loneliness here is not the loneliness of being separated from the crowd, or the loneliness of being alone at home when the people around you go on a holiday, but the loneliness of facing fate.

In the lines of Ahmad Yassavi, there is talk about loneliness in the paths of destiny. No one will be a companion//Be a brave stranger// Live your life like a hand. This loneliness does not belong to a single person, but to the environment to which the lyrical hero belongs - a general loneliness. Because the individual description of objects, things, items, and people increases concreteness and vitality, a clear, memorable image is created. If the poem continued in the style of "We are very lonely...", that is, speaking on behalf of the whole, the reader's mind would have been led to abstraction. It has been emphasized many times that the lyrical hero speaking in the name of "I" does not always mean that he is talking about one person.

In the second stanza, emphasizing loneliness in the well, the images of "worm" and "frog" appear. It is natural to have worms and frogs in the well. The poet preserves this naturalness, that is, following the "thing in itself", associatively embeds the motif of the transformation of the princess into a frog in "The Three Brothers" into the fabric of mental experience. At first glance, the situation and placement of the lyrical hero in the well surprises the reader, it seems strange and unusual. In this place, the well is a symbol. In Sufi literature, especially in the philosophy of Attar, the well is a symbol of the world. According to him, the well is a dungeon separated from the infinite universe. If a person does not purify his identity, does not strive for theology, does not recognize his identity, he will remain in this prison. Hazrat Navoi compares this world to a bath and considers living only with stomach pain an impure exit from the bath. The "pool" in Abdulla Oripov's poem "Golden Fish" is a slightly enlarged model of this well. If you pay attention, the "horukhas, hazans" on the surface of the water, located in the shadow of the willows, make this shadow even thicker and wrap it in a veil of darkness. That is why the goldfish does not even know what light is, its world is a "pond" and its destiny is "abandoned child".

The third paragraph talks about the difficulty of digging a well with a snake. It means, in fact, being buried in the worries of living, being increasingly drowned in a vortex of meaningless trifles and trifles. On top of that, the demands of the "people of the world" will increase: "They will throw a bucket full of stones from the top, // They will ask you to give me a jewel."

By the fourth stanza, new details are added that intensify the agony of loneliness. In his own words, the "rusty ancient horseshoe" is a symbol of Abduvali Qutbiddin's "life remaining from Daqqiyunus". A frog is one of the ugliest creatures. His destination is a puddle, mud, and dirt. The poet interprets the traditional folklore image in a new way: A frog is a person who does not understand the purpose of coming into the world. In order to return to the original, a person must come out of a narrow, narrow, dark well into a wide, pure, bright world.

#### MAIN PART

In the story "Humanity" by Anatole Franz, one of the kings of the ancient East, when he was old, was interested in knowing the history of mankind and the meaning of people's lives, and ordered the scientists in his kingdom to write down the history of mankind. They present to the king forty camels' worth of books as a product of many years of hard work. The king says that he is old and has a lot of work, and asks them to make these books more concise. The history of humanity, written by scientists, will now be a burden on a donkey. The king asks them to put all of this into a book. And finally, the history of mankind will become one book. The king, being on his deathbed at the time, asked the greatest scholar to explain the book in one sentence. - People are born, suffer, and die," the scientist answers. - This is the history of mankind.

In the same way, the poetic idea put forward by Abduvali Qutbiddin is directed towards revealing the spiritual sufferings of a person who is limited by a narrow and rigid worldview, who sees coming into the world as a way to feed his stomach and accumulate wealth, and who is unaware of his true identity and passes away as an insect. But the uniqueness of this lyrical hero is that, unlike the "goldfish", he realizes that he is living in vain, his real life situation requires him to wake up from the sleep of heedlessness.

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It is natural that the wishes expressed in the language of symbols cause different understandings and interpretations. But the main issue is that this figurativeness, which is understood differently by readers, should be consistent with the author's point of view.

This poem, written in 1987, is called "Self-Portrait," which means a portrait. At that time, the poet was 27-28 years old. If we take into account the fact that he grew up aware of the issues of Sharia and Tariqat from childhood and was formed under the influence of literature in this spirit, this poem is an expression of protest against the lyrical hero's self-rebellion, the clash of opposite poles in his psyche, similar fruitless days, and a life spent in vain. It seems to be born. It would be more correct to say that the inconsistency between the spiritual upbringing received as a youth and the environment that surrounded him determined the mood of this poem. Usually, when a person is young, they spend a lot of time looking for answers to the questions that bother them, seeking spiritual comfort in the streets, circles, and the outside world. Later, he realizes the need to search for what he is looking for and what he cannot find from within, from the "self." So, the spiritual experiences of the lyrical hero remind us of the characteristics of Sufism in the state of repentance. Repentance in Sufism means the awakening of the soul, the spiritual suffering of a person who feels the need to purify his heart. This indicates that a person has stepped into a new quality stage.

My owner is a dealer,  
Say, let the caravan stop,  
A snail blowing a flute  
My mother is lonely,

"Sahibdil" means the owner of his own heart, a person who works according to his will, who is aware of the mysteries of the universe and man. In Sufism, dervish is used in the sense of pir. In the poem, the lyrical hero presents his imaginary world to this world. This world has its own beliefs, rules, and status. These are fantasy, imagination, dream, feelings association... In this case, the sahibdil can stop the caravan with the power of prayer. The rabbit is not just a rabbit, it is given a soul, it "blows a pipe," and the wilderness becomes its "mother".

My owner is a dealer,  
Where is the fountain crying.  
My broken heart  
It has dried up.

The motif of a caravan traveling through the desert is one of the themes often referred to in Eastern classical poetics. The fate of humanity is often compared to a caravan in the desert. In order for the eternal caravan to continue its journey, it must quench its thirst in the wilderness of eternity. Because the "hardened heart" was dried up by the bullets of eyes. In love poetry, "chashmigiryon" has become a stable combination. Abduvali Qutbiddin, based on the harmony and harmony of the sounds, he uses them in the style of "chashmagiryon."

My owner is a dealer,  
My eyes are my lock.  
When I open my eyes,  
Is the cutting sword a sword?

In classical art, the snarl is the most popular, and the ring-ring is considered a hook and a trap for a lover. In this case, we see the conflict between the eyes and the soul, not the heart. In the above paragraph, the mind was mentioned, so the poet avoids repetition and gives an example of the equivalent of the mind, "eye." However, the "eye" in this verse does not mean it in its own sense, but expresses the metaphor of the eye of the heart. To put it more simply, it seems that until now I have been in the habit of heedlessness, I woke up and fell into the trap of Hear or fell on his sword.

Symbols used throughout the poem, such as "phoenix fire", "poetry", "obedience", "face", "mirage", "dream", "love", confirm that it was written in the spirit of romantic melodies. Just as the

murid, who entered the study, goes through several spiritual and spiritual stages in the hands of the teacher, the lyrical hero of the poem repeatedly turns to his spiritual master, "owner of heart". As in the case of the murid, the passion of love, which has filled his heart, increases from stanza to stanza, from stanza to stanza, and at the same time, colorful scenes of a certain state of mind appear.

My owner is a dealer,  
I did a lot of math.  
I went myself. On your way  
I planted my obedience.

Riyozat is the hardships that must be endured by a tax payer who has entered the path of study. There is no way to return to the status and education of sects in the age of the past centuries, the continuity of changes and renewals of past times, yesterday's postmodernism, today's globalization. Because today, it has become a world of imaginary and legendary tales as far away from us as Mars. It can only be approached to a certain extent by the power of imagination and imagination. The poet himself knows very well that he cannot return to the time of Hafiz.

My owner is a dealer,  
Is it a mirage or a dream?  
I'm not happy in love  
As if I Abduvali.

This poem was born from the synthesis of pleasure, excitement, surprise, impression, experience, poetic spirit, figurative expression, and conclusions obtained from the spiritual education of the author and the works he read and influenced. For example, Sheikh Sa'di's ghazal beginning with "O sarban...", Gulkhani's parable "The camel and the bush" beginning with the lines "Holo, my dear mother...", Ghafur Ghulam's verses such as "Like an orphaned bush from the great caravan road// There are tears in the waiting eyes" and many works in this spirit, according to the laws of the psychology of creation, were formed in the poet's memory, even deeper in his subconscious, and unconsciously turned into a new, original example of creation. It is not surprising that the poem "Sahibdilim - diloro" is so influential. The density of artistic image tools and the depth of metaphors are also among the factors that increase this emotional impact.

A thick fog in a mysterious haven, diamond anchor,  
Crystal ship.  
I'm the one in the dress  
O flower, will you go with me?

There is not a single line in it that does not use visual aids. Any concept, object, item, state, or feeling that falls into the object of the image acquires a quality and is covered in an artistic dress. It is very difficult for a person whose outlook, character, and concepts were formed under the influence of materialistic consciousness to enter the psyche of this lyrical hero. If you give free rein to imagination and imagination, a real miracle will happen: we will see a beautiful old man coming out of the depths of fairy tales and legends, with a bird of happiness in his palm, a hyena on his shoulder, followed by sad and sad deer. It's the same in fairy tales: throw a mirror - a lake, throw a comb - a forest appears.

I'll give it to you if you want,  
sorcerer Partridge  
Diamond falls from when it sings from throat,  
One of his wings is a rose,  
one Lily.  
If you want, my emerald comb for you,  
When you comb your hair, half of it is emerald.  
Touch your hand with your finger like

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Diamond.

You will gradually enter the land of wonders, the land of magic and spells, the world of wonder and imagination. But this is not a children's fairy tale, it is a different, more complicated, more complicated, more tragic adult fairy tale. Now it will lead you to illusions. Suddenly, you fall from the sky of fantasy to the real ground:

"You say close the door,  
After all, it's cold.  
My head hurts, my head.  
Uh pull to the mirror, cold and dry  
The frost is on the door.  
Marriage in the yard knocks,  
Cut off from the tree  
Fall - apple Gold  
Gold...

The first three stanzas of the poem were a dream, the world of fantasy. The last two stanzas return the lyrical hero to the objective world. "Marriage that crowed in the yard" the crowing of the rooster breaks the magical fairy tale and means that the morning has come and the eternal worries of marriage have begun. Why does our spirit sometimes rise to the sky, and why does it sometimes become a wreck? Did you just have a crown on your head, a throne at your feet, and seven climates on your head? Why did you become a slave, who is completely equal to the feeling of the bar? What is the desire of your whimsical soul? Where is the source of suffering, joy, and grief, which comes from nothingness and turns to nothingness? Who can interpret it: an astrologer, a master or a teacher? The lyrical "I" seeks answers to these questions.

I drank, I did not have a good life,  
Kayqubad has neither envy nor desire for Jamshid.  
Comfort from today, help from tomorrow,  
dod, dod, dod...

In the perception and expression of the world and man, the lyrical hero lives between reality and fantasy, consciousness and dream, feeling the conflict between day and night, beginning and end, soul and body, and the conflict between life and death, birth into death, the visible into the invisible, experience into deprivation, the colors and sounds of his experiences, begins to copy signs, gestures, tones, symbols.

Silently I followed my soul,  
I thought it was crazy.  
I said tuff to the swamp  
I did Gulistan...  
I made it.

Turning a swamp into a swamp without taking a single action is a characteristic of magical tales.

Willow opened the window, let in,  
I chose one of the hundred and one girls.  
The stick is in the castles  
My brother... I made it.

In fairy tales, bringing objects and things in nature to life and addressing them as sacred, praying to the stone "Break, break, breakstone" and "open, open, reeds" is a figurative view of the worldview related to the way of thinking of a primitive person. Abduvali Qutbiddin uses such complex metaphorical forms of revitalization.

I left the world,

I went on a journey,  
 I left with a feeling of half-heartedness.  
 I gave a wedding for fifteen daysIn the world...  
 I made  
 I made  
 I made it!

The conclusion of magical fairy tales always ends with the image of a wedding: "Forty nights and forty days they marry, increase their food, live their youth, and achieve their desired goals." Similarly, the lyrical hero assures himself at the end of the poem that "the fifteenth day of the month is bright." In general, the images and motifs of folk art play an important role in the poet's poetry. His poems of a different tone are also inspired by these images and motifs and reveal new aspects of his unique individual style.

In the poetry of Abduvali Qutbiddin, mystical views combined with modernism features created an original example of creativity. There are many aspects of modernism, especially symbolism, that approach mysticism. One of the distinctive features of modernism is its secularism.

The Symbolists adopted the methodology of expressing abstraction in concrete images and details from ancient literature. For example, Zeus is a symbol of rulership, and Hercules is a symbol of power. Symbolists have a tendency to emphasize a quality or symbol rather than a specific image. There are many such poems in the work of Abduvali Qutbiddin.

Happy crows cawing,  
 A sparrow freezes in the sand.  
 It's cold in the chain,  
 A thief who lives on the roofs...

In fact, the cawing of a crow is not a sign of happiness, but of misfortune. Sparrows also line the cotton wires to keep warm, not to freeze. In the following verses, the adjectives "faithful" and "thief" are used instead of "dog" and "cat." Such poems of the poet, which are used for symbolism, are close to the problems of classical poetry and the genres of history.

In the work of Abduvali Qutbiddin, one can find many examples based on the free verse system, and this poem structure-verlibr is one of the novelties of the symbolists in literature. The poet studied the work of the symbolists well, but this is not an imitation of them, nor is it simply following them for the sake of literary excellence. It can be said that Abduvali Qutbiddin, standing on national soil, expanded the possibilities of the direction of symbolism with the oriental way of thinking and dervish spiritualit.

Horse whips the shoulders of the mountains,  
 The gushing river  
 The language of rocks.  
 Arabs will appear on the border,  
 Panting horses  
 - Only one sky.  
 Fiery foam that hardens into stone,  
 The line is heavy.  
 Sighing sorrows pour into the river,  
 It floats like a ducky, and gave it  
 Sufi tones.

This is how the world should be seen, listened to, and felt in order to depict the hunger pangs of the homeland's past through this kind of revival of nature. Then life will be given to inanimate objects, a heart will be given to a mountain, and a solid form will be given substance. According to the interpretation, according to the theory of metabolism, human society is the product of the

processes of transformation of four elements into a plant, a plant into an animal, and an animal into a human being. In the moments of inspiration, the poet intuitively feels the features of the process of these transformations, the inner signs of the external and external manifestations are revealed: the majestic mountains wake up, horsemen come out from the depths of the past, the wounded hopes of helmetless, naked haters resound, the women in the caves rope their masks, it's dawning... It is probably because the poetic mood, the pleasure of inspiration, the feeling lasts for a short period of time, in the poems of Abduvali Qutbiddin, the flow of time and life is absorbed into the bosom of moments, minutes, seconds and merges with the landscape scenery separated from nature.

You in branches and bushes,  
In smallpox, leaves, grass if I leave...  
If I laugh like a musician,  
From your side, left, right, left,  
if I protect you...

In this process, the lyrical personality itself is absorbed into the unity of space and time. That's why he dreams of "laughing like a musician." He imagines himself as "Stick is leafy in castles," he says, "My knees are painful, // I'm being zealous", he thinks, "If I close the moment, I'll be locked up." Lyrical "I" in most of his poems from his first collection "Nayson", such as "Suvora", "Which Day", "Promise", "Blue well", "Milk Flowed Night", "Snows Singed", "In the Morning I Came", the feeling of being a part of nature, the feeling of merging with the universe was clearly demonstrated. If it were not for this feeling, the following warm lines would not have been born:

... I said the desert behind me, Badakhshan,  
It's as cheap as an ancient coin.  
If I look for myself,  
I don't have a target,  
Peace be upon you,  
Sim-sim-hey, sim-sim.  
If I cheat, my hands will be broken...

There is not a single line or verse of the poem "Promise" in which this lyrical hero is deprived of the waves and pleasures of the feeling of being one with the universe. Only a person who feels this sense of unity from the heart

My nurse is a crane,  
My blood is gazelle,  
My liver is purple.  
I am from HokiTurob,  
my son is an ant, my brother is a horse,  
I know - I am human,

A person can easily say... Only this person deeply realizes that the human being is also a world among countless underworlds, that he is not helpless, alien, and alone in an infinite universe, a boundless galaxy, and can express it in the language of symbols. Only this person can become a singer of universal pains and aspirations, of universal ideas, standing on the ground of national poetry traditions.

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