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## SYMBOLIC INTERPRETATION OF GIANT IMAGE IN MODERN UZBEK POETRY

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**Annotation.** The literal interpretation of the “giant” myth is analyzed in this article. Stylization and metaphorization of mythological images are shown by examples from contemporary Uzbek poetry.

Mythological images contain mythonyms, and this article analyzes the literal interpretation of the “giant” myth. Illustrative portrayal of the word – metaphorical phenomenon is illustrated by examples. In the analysis it is shown that the portable meaning of the “giant” is a semantic aspect of its meaning. According to him, this mythological image is portrayed such as panic, scare, huge, uncomely, graceless and enemy.

Stylization of mythological images – using folk tale images and motives in modern literature is illustrated by examples too.

**Key words:** stylization, metaphorization, metaphore, mythonym, giant.

It is generally known that folklore is rich source of mythological images. The appearance, character, thought, psychology and level of each people appear to their samples of folklore first of all. Each of the colorful images related to folklore has its symbolic sense. But mythological images express unique symbolic senses.

Mythological images appeared as elements reflecting distant historical processes and it is known that each image of myths expresses some feature of people’s world outlook. But these images serve to create unique poetic charm in modern poetry samples.

The place of giant image is not incomparable only in folklore, it is infinitely noticeable in modern poetry too.

Giant image of Uzbek folklore carries out two functions: protector spirit and wicked spirit[1,9].

Giant image belongs with cosmology critiques of ancient turkish. According to them, universe consisted of fog and water originally, than sweet water and salt water joined and lands, people, giants which considered gods were created.

Some of motives are involved in some samples of modern poetry and general conclusion is created on this basis unique logical connection. Concretely, poet has folklore motives served for his aim. Shavkat Rahmon's modern poetic tale "Simple task" is important in this respect. In this poem these motives are described: the giant is sleeping, bold spirit men rise against the giant. Poet's aim is to explain to poem readers the giant is sleeping, but "pitiless, stupid" people are not struggling against him and they are in ignorance sleep.

Qoratog`day uxlab yotar dev,  
it va ot ham o`sha holida,  
qichqiraman, sheriklarim deb,  
sado kelmas –  
boshlar solingan[7].

(Translation: The giant is sleeping as Karatag mountain, the dog and horse are in that state, I shout that "my accomplices", they never utter a sound, their heads to bow.)

"In folk tales and poems described that giants get drunk. This drunkenness belongs with conceptions of drunkenness and insensibility and it is considered connected mean with "other" world[1,11]". Therefore anyone cannot to defeat the giant. The Kenjha botir does this work in folk tales, he travels to the place of no return.

It should be noted that Uzbek poetry used images belonging epic kind more in 70 – 80s than for other time.

Written literature used Khizr, chilton, fairy as positive mythological images, and devil, satan, ghost, the evil spirit, demon, sorcerer, monster, giant as negative mythological images and applied for its idea and goal. In particular, Bashorat Otajonova wrote these lines of verse:

"Devlar o`ldi... " Qof tog`idan kelgan jarchi  
shamollarning tilidagi xandasidir.  
Kenja botir — yigirma yil sog`inganim,

Haqing mag`rur bandasidir, bandasidir[8].

(“Giants died...” It is laughter of the herald winds’ tongue which came from mountain Kof. I missed twenty years, Kenjha botir is proud slave of God. )

In this poem the giants are the symbol of the leaders of former system rigned in period before independence. And Kenjha botir is general symbol of fighters of our state independence.

In poetry metaphorization of mythological images is one of the main tendencies and the poet Jamol Sirojhiddin metaphorized giants as the symbol of evil as follows in his poem “Pages of history – leaf fall of Autumn”:

Tarix deb atashgan bu zulmat aro

Tikkaygan har vaqo qutqu solajak.

Kim der: “dev yo jin bu!”, kim der: - “ajdahoh!”

Kechir biz gumrohni yorug` kelajak[6,55].

(Everything standing will be danger through the darkness called history. One says: “this is giant or genie!”, one says: “dragon!!” Forgive our ignorance , bright future!)

The giant was described as the servant of colonizers in following poems:

Och ekan-da, deding – non tutdim,

Yalang`och ekan-da, deding – jon tutdim,

Qirga chiqdim nayzamni olib,

Va dev bilan yuzma-yuz keldim... [9]

(You said that one was hungry and I gave bread. You said that one was naked and I laid down my life. I climbed a hill taking a lance, and faced with giant... )

Our motherland was entranced as if people were unhappy and dependent, but didn’t comprehend, if they understood, but feared to speak, were afraid of “giants”. Poets interpreted this fear of people’s heart as feature peculiar to stylization of giant image too:

Bir buyuk qo`rquv bor uning ichinda,

Ko`zaning ichiga qamalgandek dev”[5,157].

( There is a fear in his heart, as though a giant (gin) is locked up in the pitcher.)

In this couplet pitcher is the symbol of heart and giant (gin) locked up in it is the symbol of fear.

The gins are the appearance mates of giants in folk mythology. In a poem cited above giant means gin. In Koran mentioned the difference of gins and giants: giants have got biological features as people, and gins consist of chemical elements as fire and smoke [3,180].

Popular Uzbek poet J. Sirojiddin used the “giant” image as the symbol of fear too in his poem “Poetry cried” and metaphorized:

Boshqa bir yerlarda o`lmog`im kerak,  
Vahm devi kirmasin haqli yeringga [6,42].

(I must die another places, Let the giant of fear come in your low place. )

Giants are described as huge, uncomely and malicious images in myths. So as scare is big and unseemly too. If it enters to one’s heart, it leads him to slavery, makes him served to one’s own interest. There fine comparison was created with use the giant image these following hemistichs, enormous black clouds were compared to huge giants:

Yomg`irni sevardi u, yomg`ir ko`targan –  
O`sha devday bahaybat bulutlarni-da.  
Na go`zal! Chaqinlardan o`kirib osmon,  
Tinmasdan jala quysa tim qaro tunda! [2,279]

(He liked rain and that rainy enormous clouds as giants too. How beautiful! The sky reared because of a flash of lighting. The rain came down in torrents continuously at a pitch-dark night!)

In conclusion, the metaphor is mainly used as an illustrative tool to influence the reader with a particular force and image. The mythological image giant has a special place in the creation of various poetic and symbolic in Uzbek poetry.

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