



The Lyrical Subject and the Lyrical Object In the Lyrics of P.Mirzabaeva

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Abstract: In the article, the problem of lyrical subject and lyrical object is studied on the example of contemporary P.Mirzabaeva's lyrics.

Keywords: lyric, lyrical subject, lyrical object, diachronic and synchronic orientation, lyrical hero.

INTRODUCTION

P. Mirzabaeva's lyrics, which have their important place in Karakalpak poetry, stand out due to their genre and artistic uniqueness. Lyrical subject and lyrical object have a special place in conveying the spiritual world of the poet, to the fatherland, to the center of the environment, to the socio-societal marriage.

The main issue of the lyrical hero in world literature studies N. Aseev, I. Beher, S. M. Bondi, Y. Borev, S. Vladimirov, N. K. Gay, B. S. Meilakh, V. Ognev, Ya. Parandovsky, N. M. Shanskyi [1], A.F. Utyaev [7] in the study of Bashkir literature, K. A. Gabbasova in the study of Tatar literature [2], O. Sharafiddinov, U. Normatov, N. Karimov, B. Nazarov, T. Zhalolov in the study of Uzbek literature., B. Kosimov, H. Boltaboev, A. Zhalolov, B. Karimov, I. Tulakov, N. Zhabborov, I. Ganiev, D. Kuronov, N. Afokova, M. Tozhiboeva, U. Zhurakulov [8].

The problem of lyrical subject and lyrical object in lyrics has been widely studied in the science of world literature. A famous scholar R.A. Nurmukhamedova studies the problem of the lyrical subject in a diachronic and synchronic orientation. [4] In the synchronic orientation, the lyrical subject is distinguished into such points as the expressiveness of the author's consciousness in the works with the "form of perfection" system, the author's consciousness in the functional-semiotic approach in the structure of the lyrics. On the other hand, in the diachronic orientation, taking into account the history of its creation, concepts such as individual (personality), chorus (composition), theme, object, identity, otherness is related to the lyrical subject.

In the study of Rudenko Svetlana Geogrievna [6], subjective-objective structure of the text in lyric works, new forms of subjective-objective relations, new methods of subjective-objective relations are distinguished into such types.

Discussion. In P. Mirzabaeva's lyrics, when we learn about the issue of lyrical subject and lyrical object, we can see the subject of static stability in addition to the fact that it begins with "I was a few years ago"[3.17]. In this composition, the past and present caches of the lyrical hero directed to the outer space "Ayqan Jap" as a lyrical object. The lyrical hero's childhood and adulthood spent there serves as a retrospective, showing the lyrical hero's memories. The lyrical subject is described as a person who yearns and misses the past in a calm and quiet way.

A scholar, R.A Nurmukhamedova divides the lyrical subject into two types, static and dynamic depending on its activity. A smooth continuation shows the feelings of the hero in a static direction.

The dynamic of the lyrical hero is connected with the subject of the dominant factor genre (related to the content and form of the poem), the intertextual technique of the lyrics, and the cultural events affecting the lyrical subject [4]. If we rely on the opinion of the scholar, the lyrical subject of P. Mirzabayeva [3.21], which is taken as our object of study, belongs to the dynamic type. In this way, the intentions of two people of different ages are given, which are absorbed by the traditional form and dialogue in conveying the feelings of the author. In conveying the artistic idea, the beautiful "glass" is taken as a lyrical object as an artistic detail.

The thoughts of the lyrical subject are oriented to a point parallel to the thoughts of a little girl and an old woman, looking at the glass. A girl who wants to listen to a fairy tale and waits for her sister from the glass to the field, as well as an old woman who longs to see and correct the mistaken and lost era of her life through glasses, gives a great artistic meaning to the lyrical object "glass". In conveying the feelings of the author, the intentions of two people of different ages are given, which are absorbed through dialogue in a traditional form.

In the research of Rudenko Svetlana Geogrievna [6], several types of subjective-objective structure of the text in lyric works are defined: monologue texts dominated by one's own words; Texts filled with clear internal dialogue and monologue, where the dialogic thought is reflected in the mind of an individual. The communicative position of internal speech and the corresponding internal addressee, as well as the views of the recipients of the text, remain the monologue of the text; If the word "other" is not a monologue text, the lens is irradiated. This dialogue can be any kind of stylization. (Men and man).

Materials: Poet P. Mirzabaeva's composition called "Mutajlik" (The need) can be an example of the second type of text, as the scientist noted.

They are moving away from me more and more.
His speech is not heard for a long time.
And the poor old woman is counting pennies...
I pity you, needy people! [3.23]

In this connection, the external (objective) world is presented by the author as a thought in his subjective mind. There is a state of "split" of the author's consciousness, an internal and external dialogue in which the speaker fulfills the addressee's message. Speaking within the framework of such a subject - image system develops new subject-object ("I"- "you") forms of the subject and the object. Here, the subjective-objective thoughts in the author's mind are presented in the form of internal and external dialogue. In addition, there is a dialogue and some elements of the plot. The meditative-philosophical opinions of the lyrical subject about people are expressed based on the fate of the mother and child in the market. The lyrical "I" saddened by material deprivation and spiritual deprivation are presented.

"The millionth child was born" was added, and the poems of the patriotic lyrical hero were given.
A foreigner asked me:
"Who will be born?" What nation is he from?"
Although I did not marry him:
"I'm million-spirited little Karakalpak" ...[3.26]

In these lines, the joys of the lyrical subject, which created and multiplied as a nation, despite its small population, are presented. Along with that, there are also pitiful and sad feelings for the suffered people, who have experienced various hardships since the long past.

The poet P. Mirzabaeva conveys the thoughts of the lyrical hero to push the perfect personality through the comparison of the details and objects.

"The vastness of the world is a money thing,

If your shoes are tight."
If you wear narrow shoes for a while,
Some people lower their shoulders[3.26].

In the first stanza, the lyrical hero expresses the feeling of a person at that moment by using a proverb that is widely used in our people. The pain of compression in a narrow center is paralleled by the pain of "tight shoes". In the second column, opinions can have a dynamic growth. The pain of narrow shoes is a past pain, but not fitting in one's homeland is a great pain. The lyrical hero suffers from the pain of not fitting in the place of his birth.

I saw a dream. There was a stranger there
He complained to me:
"My grandfather became known to the people,
However, one dream remained in my heart [3.53].

In these lines, the great patriotic ideas are presented in a philosophical content. The thoughts of the lyrical hero are conveyed more clearly thanks to the "dream". Repenting that no one knows the nationality of a well-known person in the world, he invites people to show loyalty to the nation and people. They can connect the fate of our people. In these lines, it is said that the future of the people and the country is in the hands of today's youth. The lyrical hero sees these young people as representatives of the world in order to lead our people to a long-term future, by stopping the conflict, creating consensus and reconciliation.

The clock stopped. It broke immediately.
What is the reason? I thought for a long time [3.26]

The lyrical hero in this composition is very thoughtful and impressive. This lyrical subject in a static orientation deals with the feelings of a stopped clock. On the other hand, he is angry at the fate of people who have wasted their lives by this clock. The author assigns an artistic meaning to the "stopped clock" as a lyrical object in order to convey the thoughts of the lyrical subject more clearly and impressively.

I was speechless with jealousy
Wagons in which the childhood is carried,
It's sure to be a terrible explosion
Gulli in a carriage full of sins [3.27].

In these lines, the thoughts of the lyrical subject are presented in the form of 3rd person I and III (I and them). As a lyrical object, "wagons" are given an artistic meaning. The lyrical hero shows the various things and weapons that harmed humanity in these trains that went to different parts of the world as the cause of the heart of peace.

In order to establish kindness in hearts,
I'm still searching for a match...[3.28]

The lyrical subject of poet's composition is dynamically developed. The lyrical hero, remembering his student years, laments the nostalgia of those years and the coldness of people of the present era. We know that firewood is an invigorating and auspicious subject. If the lyrical hero once complained of not being able to light a burning fire, today he complains about the coldness and unkindness of people. Here, the lyrical object, the "match", performs the task of detail in conveying the feelings of the lyrical hero.

Results: Therefore, in the lyrics of P. Mirazabaeva, the following differences are noticeable in the presentation of the lyrical subject and objects:

1. In poet's lyrics, we can see both static and dynamic aspects of the lyrical subject.
2. In conveying the feelings of the lyrical hero to the surrounding center,

Motherland, his own lyrical objects performed an artistic task.

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