



**LOGOGRAPHIC TEXT AS A FACTOR IN MUHIDDIN
ABDUSAMAD'S POEM "EXCITEMENT"**

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ABSTRACT

In the case of Muhiddin Abdusamad's poem "Excitement," the essay theoretically summarizes the nature of the structure of the poetic text in lyricism, the poet's ability to make a play on words, and the peculiarity of the techniques of assigning semantic responsibilities to the logographer in artistic speech. It investigates the harmony of language and aesthetic perception, the integration of components of literature, painting, applied arts, and graphics in the philosophy of creation, the integrity of the psyche and independence of expression, the illusion of understanding, logic and ideas, positive attitude, and evaluation criteria, as well as the integrity of the psyche and independence of expression. In methodological research, which is an alternative to the narration technique, the letter, sound, and melody are supplemented with superstition as a base, combining tradition and experience.

KEYWORDS: *Poetic Text, Artistic Speech, Logo Graphy, Word, Form Game, Integration, Tradition, Experience, Narrative Technique, Aesthetic Perception, Semantic Task, Illusion, Image Psyche, Independence Of Expression, Observation, Understanding, Literary Interpretation, Graphics, Painting, Applied Arts, Creativity, Idea.*

INTRODUCTION

A poetic-stylistic strategy based on the reduction of sound, symbol, letter, word, or phrase is known as a logos grapher (Greek logos - word and griphos - network). "The nature of the logarithm game is synchronized with the essence change and extent of the term; first, it ensures that the letters build a new word using alternative walks; second, it adds or drops the meaning of the word, the tone, and centralizes the character"[3, 137]. The sentence that is being deleted line by line actually serves to refocus the reader's attention on the meaning. The expression process is brought to the forefront through forms and word games. The aesthetic power-memory of the imagination is reinforced in this situation by the rules and canons. In the experimental approach, the sign of culture predominates, in fact, the mental characteristics of the nation determine its nature. The proportion of narrative technique to literary mode ensures that form and substance are in balance. A new creative experience

revolves around purposeful focus. The key criterion for the brightness of expression, which combines the transmission and receipt of information, is the occurrence of inversion. The expressiveness of a literary interpretation is usually equated to the emotional degree of the concept when the font size is changed. The ability to analyze elevates the distinction between meaning, function, and style to that of an artistic process in it.

REVIEW OF THE LITERATURE ON THE SUBJECT.

Logography is a method of human intelligence or erudition that develops artistic thinking, provides mental balance, strengthens a sense of logical perception, and regulates the link between analysis and generalization as a type of rational cognition. In his work *Poetics*, the ancient Greek philosopher Aristotle stressed the comparison by defining the process of meaning transfer. "The grandeur of the word is invented by the poet, except that it does not express it, but emerges as a result of the author's thoughts... the texture and acronym are its peculiar properties," according to the author [2, 172]. The broad guidance to expression helps the imagination to be more clear. Word updates specialize on describing a hidden idea through comparison and comparison tools that provide a variety of images. In terms of the specificity of artistic intuition, the function of the poetic form, and the degree of stylistic specificity, literary theory and aesthetics have acquired a significant amount of scientific knowledge. For instance, Aristotle's "Rhetoric. Poetics" (2000), Hegel's "Aesthetics" (1971), F. Schelling's "Philosophy of Art" (1966), B. Eichenbaum's "O Literature" (1987), and R. Barthes' "Favorite Work: Semiotics. Poetics" (1989), VM Zhirmunsky's "Theory of literature. Poetics. Stylistics" (1977), L. Timofeev's "Words in style" (1982), MBKhrapchenko's "Horizons of artistic image" (1986), VEKhalizev's "Theory of literature" (2006), Yu.M. Lotman's "Structure of the divine text" (1998), OAKornienko's "Game poetics in literature" (2017), I.Sulon's "Literary theory" (2005), B.Sarimsakov's "Criteria and bases of art" (2004), B.Nazarov's "Life is a beautiful criterion" (1985), "Heart of lyrics" by I.Gafurov (1982), "Time, criterion, poetry" by N.Jabbarov (2015), "Word in Oybek's poetry" by A.Sabirdinov and image "(1993), B.Akramov's "Problem of poetic image in modern Uzbek lyric "(1991), I.Kurbanbayev's "Imagery in Uzbek poetry of the 90s "(2005). Glare, expression integrity, and image psyche are generalized at the scientific level.

RESEARCH METHODOLOGY

The art system's canons guide the relationships between form and purpose toward ongoing professional development. The desire to dramatically shift the poetry pattern arises from the pressure of aesthetic perception in the. The rejuvenation of the image takes place in the spirit of the image. The game technology discipline adds additional content to expression. The experience of philosophy, logic, literature, linguistics, and psychology are all incorporated into the approach of comparing words on the basis of comparison and relation. "It is expedient to divide the difference of the scientific approach to the relationship between play and art, training and literature into two main lines: the essence, genetic and ontological aspects of the relationship between play and art, training and literature in the first layer in the second category, the practical expression of game technology in the art system is analyzed"[3, 8]. The author-reader purpose is the focus of principle analysis. It equates both the content and the depth of the concept with the game's application. The word injects interest and interest into each other as a sort of cognition. The melody, rhythm, and sequence of the music all indicate aesthetic conditionality. It reveals the core of each language through its expressive traits. The artistic comparison of form also helps to convey the image's mind in a consistent manner. The article was efficiently prepared using hermeneutic, structural, microanalysis, historical-comparative, and historical-functional methodologies.

ANALYSIS AND RESULTS

The poem "excitement" by Muhammad Abdusamad has three verses and eighteen verses. A logical relationship connects the internal structure of the text, the style of expression, and the poetic meaning. The author compares the progression of mental experience to the image of the moment. The poetic landscape's integrity is ensured by the combination of passion and observation. The poet moves creatively independently in the confined manner of logography. The author, who has reconstructed sensory perception in the sense, manages to intensify the image through anaphora in the first and second verses. The creator steers the word to tranquility in the third paragraph. In literary interpretation, six concepts (flowers-words-imagination, hand-slice-slice) are used alternately. The subconscious, which does not obey the word, is transformed into a material imagination by means of a call. In fact, the emotional process (excitement) enlivens the lyrical experience in action:

The flowers I named for you
I will not give you when I meet -
Flowers cling to my hands...
It sticks in my hand...
Clinging to my hand...
In my hand ... [6, 35].

The word begins to shorten after the third line of the poem: the tiny volume savings allow for an increase in the burden of meaning. As a result, the image of a person's state of mind moves from content perception to gesture logic. The bubble of expression is the subject of the form research. As the number of words decreases, logical emphasis increases. "Individuality is manifested in specific movement-related talents. In the process of transforming matter, the force of action that causes thrill becomes a conditioned reaction "(4, 224) Consciousness is defined as a combination of memory, image, observation, perception, and imagination. But given the fact that any impression grows out of the level of consciousness, the essence of the matter becomes clear. Limited human consciousness (the basis of life) determines change. Belonging to space and time also affects the evolution of the psyche. The goal of action determines the nature of the concept:

The words I made for you
I won't tell you when we meet -
Words stick to my tongue...
It sticks to my tongue...
Sticking to my tongue...
To my tongue ... [6, 35].

After reading an actual poetry, you can begin to comprehend its text. Perception isn't something that can be explained by logic or philosophy. The creation's originality is derived from an inner spiritual desire - the incompleteness of artistic manifestation. Typically, terminology is limited in form games. It broadens the frontiers of new meanings. Of course, this is an unwritten rule! The poet investigates the feelings. A graceful quality, the originality of a lyrical concept that fascinates the reader, is the rediscovery of astonishment and beauty. Aesthetic memory is a result of stylistic differences. Its level of complexity transforms the perceptual process into a stage. Only when the author's style of expression is based on internal harmony does the image become clearer. The poet is a natural born poet "not only seeks to convey the events in a metaphorical sense, but also imposes a figurative meaning on the word with the divine only that not everyone notices! The artistic expression of being is given a distinctive splendor by the transfer of this state to literature "[7, 422]; The internal link is also

provided through the bodily confrontation with the invisible. The human essence is completed by these two conceptions. The psyche is reached through metaphorical and aesthetic preparation. Analytical abilities and different interpretations are complementary in it.

CONCLUSIONS AND RECOMMENDATIONS

The poem "excitement" by Muhiddin Abdusamad is based on a single logography. The emotional branching of meaning is the emphasis of the play of words and forms. The gathering of images and the strain of expression are curiously blended in a literary interpretation that strives to fathom the mysteries of emotion. Sensory perception becomes an infinite source of power in this circumstance.

The decrease of words from line to line in a three-line poem does not disrupt the rhythm, but rather allows for a rational emphasis on observation.

The text is enhanced with game technology, which allows for a wider range of mood expressions. It combines the poet's metaphoric skill, intellectual aptitude, and aesthetic preference. The allure of literary interpretation is determined by the movement of meaning and the play of words.

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