

## POETIC SPEECH AND HERMENEUTIC THINKING

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## POETIC SPEECH AND HERMENEUTIC THINKING

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**Abstract:** The current article is devoted to the particular theoretical views of the notion of proverbs as well as it focuses on the history of the proverbs and investigation of this notions in paremiology. Moreover, it deals with the specialized proverbial characteristics which might be involved in most common used proverbs, particularly, on the examples of English and Uzbek national proverbs. As it's obviously seen that proverbs and sayings contain deep sense and national wisdom, which have roots far in the past. They reflect people's way of thinking and perception of the world. They are considered to be "codes" of culture, its specific laconic and witty language. Combined with other sources, they could show us unknown side of the "story", how different aspects of life were and are reflected in people's mind. These particular peculiarities and some special characteristics of proverbs are outlined in this article as well.

**Key words:** belletristicos, hermenewuituicos, awutonoum text, text fenomonology, corosy, thenomy theoty, yalqin, pragmatic, hermenewuituic pragmaticos, fantasy, sillogysm, transformation, heart criteri, resonans.

## INTRODUCTION

The most important aspect of art hermeneutics in the article is the essence of art trying to convey the attributes of new perspectives in learning to those around

them made. In it is a hitherto unknown aspect of art, in the process of understanding it angled sides are shown.

An important reflection and significance of hermeneutics is that it is a world, a being, to teach the transience of life, that it is full of new changes over and over again, optimism to man, infinite, while explaining, proving, and creating his methods gives hope. He makes great changes for everyone every day, every moment, it teaches you to learn to live in anticipation of updates.

For hermeneutics, the whole being consists of text, and text is an infinite potential source. He embodied in himself infinite energy, ideas, thoughts, and therefore infinite mysteries consists of the opposite of being. Each completed text is a world of its own. However every being and thing in existence is an autonomous text. This is textual phenomenology. If we compare a text to ore, man obtains metal from it by melting. One ton of metal can make a hundred thousand different materials. These details are aggregated when it revolves around, millions - things - create events, carry out activities. This the event is infinite, but the source of all infinity remains the same ore. However all the details will one day corrode and turn into the same ore, the same soil.

We recognized the potential power of the text, according to which it was created through words the text is in constant motion. Because the text of the word is like coal or ore fire, energy as it constantly ignites colorful ideas of its own. That's the whole flame infects humanity. However, in this case, everyone has a new, unique idea can substantiate the beginning. This is first and foremost the power of syllogism in hermeneutics here. One idea inspires thousands, if not millions, of ideas, and it is the same.

## **MATERIALS AND METHODS**

Newton's law of universal gravitation, or obtaining energy from fire, or electricity reminiscent of the invention of the bicycle. It is already so simple in the present what has become a phenomenon is the worldview of humanity that once existed led to a complete change. The idea that burned in thousands of hearts is

endless to them optimism awakens a sense of confidence in the future, future happiness, and ignites it. On your eyes it is as if you are in the image of a new person or new at the next corner it seems that great happiness awaits in the content of an event. You know it you see it, you feel its presence, you feel it inside you. The same situation gives you a sense of confidence in immense, lifelong happiness. That's when you forget the small details of life, the heart and mind that shines around you is huge you take a fresh look at the flame of understanding. This look is a huge beauty in your heart covered with a flame; everything is beautiful to you, proportionate, parallel to your taste.

Appropriate, meaningful, meaningful, most importantly it looks magical and shines in your direction sends. It is as if this light has opened before you a new, heavenly world of happiness. You will be greeted there by happy people who are waiting for you with love and you you will come to the world you want and you will reach your goal. Here a product of hermeneutic understanding. All of this has inspired you in the background, there is a flame in the image of that text that excites, envelops your heart in passion.

Fiction, fiction, and art in general give man his imaginary world, hence the opportunity to create, shape and improve the creative world gives However, this is just the beginning. Because American pragmatism stops with that does not remain, since the state or benefit derived from imaginary creativity the question arises as to what. It should be noted here that man is through art from the existing being a new being is created: in that being he (i.e. man himself) is the creator takes on the role and creates the world he wants, the world he wants. This world is the happiest for him creates a space for people to think. This is pragmatism in literature, art in general absorbed in the essence of art.

Even through historical relics, people go back to that period. The great fiction of the past is that in it everything ends happily. Therefore to read or be able to read the last pages of the contents of daily life to a past person triggers, moves the transformation of space and time for. Such the transformation proves with art

that patience and contentment are great wisdom. You seem to be imagining the future harvest of today's labor right now.

They take up space in your imagination just like those historical artifacts. This the imagination ignites and fills your mind. Osori is an antiquity pragmatism is just that. Right now, fiction is just an entertaining orgasm or not limited to beautiful life-inspiring voluntarism. Maybe it's pragmatic. Create a new world in your imagination with ideas or the people of the new world, the world of the future creates a space to draw the bars of a happy world that is appropriate and unique to them. That's it the situation is hermeneutic pragmatism. Almost all scientific hypotheses are primarily light in the creation of being claim that First the light appeared, the light formed the shadow, the shadow, on the other hand, served as the essence for the material world.

So what is there based on events that can happen in the imagination, The question is constantly and constantly crossed. Imagination is a fantasy in some literatures also called. However, neither the imagination nor the imagination in imagination, and its product is fantasy have But in our opinion, imagination and fantasy are completely different phenomena.

The term fantasy is therefore studied from a different perspective in shadow theory. The other side of the issue is in the imagination, where the shadow plays a role, or the shadow in what, how, how, how much, or how much of the events that are created in the presence of the imagination, which is the basis of the theory. Or the next one is a problem of imagery of shadows or shadows in the imagination. Here is the image.

The term is currently conditional because we still do not know what is there or how they are, how, we don't know how much and what to do. We only know that man is infinite there is a world of imagination and in it the world of shadows or shadows dominates. In the shadows. There is light, we talk about the essence of each light, based on the theory that there is a shadow.

When essence is the basis, its reflection in man creates significance. Significance depends on us again leads to pragmatism. An imaginary shadow of the being that surrounds us. In the beginning lies the pragmatism that man is the point of view of the significance of every event evaluates in terms of.

The importance of art is that it creates an entity through fantasy, depicts the events it creates in the shadows, that is, it does not exist, but in the opposite case to the imagination. enters. We think of it as meaning in a word, in a dictionary. The presence of any situation, quantity, comparison, classification, the world of shadows in general, or the movement of shadows is not just us the possibility of geometric thinking through horizontal-vertical but also geometric imagination also offers. We need to separate the shadow from the image at this point. Because the image is vividly reflected in our imagination as a human, animal, plant or material or may be a materialized event. The shadows, however, are still on the horizon of emotion or appear an event that has occurred, or is likely to occur. Because we still have an idea about it cannot generate fantasy, cannot create. We feel some kind of event, but we can't imagine it. Because there is still no basis for fantasy, no material. There is no essence, but what is the essence or What else can the essence be called, again ?! Cells in living organisms or in the inorganic universe it can be called an atom, a neutron, a positron, and so on.

However, Marxism has called such infinity the manifestations of matter, and this had put such a point on the matter. But the materialistic state of being denies that it is a work of art does not. A vulgar understanding of the essence of the matter is the most common in this problem and a regularly recurring event. Already exactly vulgarism is the syllogism of being and not only denying the paradigmatic art of transformation, but this of being turns his possibilities into an adventure, ultimately a disgusting policy like fascism creates A typical example of a vulgar understanding of the materialist state of being, viz everything exists and everything unites only in what exists, visually, physically an attribute and something important is called matter. The same is true of pragmatic vulgarism

acts as a generator for. Everything in it is based on simple interest remains. And in artistic, figurative fantasy, the shadows in the imagination, more precisely the creative world. The images are torn from the inner world of man, the inner imagination, and become the property of society is converted. When it is the essence that has become the property of society, its significance.

The loss remains a phenomenon, just like everyday new nanotechnologies. It's all knows, everyone sees it, everyone feels it. But as we create space and space for fantasy, that fantasy what we can imagine. In other words, fantasy the question of what creates the event is cross-referenced.

We answer this question as a shadow. So fantasy is art, fantasy. The beginning and the weapon is the shadow. The shadow is not a material phenomenon because it is only in the imagination lives. It can also be called a shadow. If you remember, "Aloviddin's magic lamp" the film is about the city of shadows or the shadow of cities. Already all the events are created in the imagination as a fantasy in a small cat, shadows mode. In the imagination, too, the creator, whether a writer or a reader, imagines all events as a shadow, a shadow. forms, although these shadows exist only in the imagination.

On the other hand, shadow-shadow is the basis of fantasy-texture, in which man is not alone he can create the society he wants, but also the world he desires, a happy life there Forgive me, these shadows, the land of shadows, is the place of his happiness, because there he is dominant. Here again, the terms shadow and shadow have different meanings. Oral shade only there is light side by side, where there is no light there is no shadow, it is darkness. The shadow is like a dream because it is not a shadow that exists in our constant imagination or inner world like a movie a sign of the existence of an existing object scattered around based on shadow light. Shadow which can be reflected in our imaginary imagination in a completely empty space where there is nothing is an ideological phenomenon.

It is also important to remember that the same words become a term

to the generation of the expansion of the gravity of meanings of certain concepts leads to. The significance of the aura phenomenon here is infinite. Any performance, art the performance of the work does not give enough effect without an aura. Already an aura community, at least dominates the audience's emotional paradigm, which is exactly the case with the work of art creates a space to demonstrate the poetic potential of the bar.

The art of shadows is formed in a different system in a particular aura area: brightly colored shadows, faint shadows, shadows without light, and in other cases or forms. This shapes allow us to create images from shadows, i.e. the whole we control the being with emotions, and emotional images with shadows.

It is this phenomenon that opens the doors of sentimentalism to humanity in art. Armon, orzu, purpose, jealousy, loneliness, feelings of insecurity, insecure tomorrow, most dissatisfaction with one's place in daily life, dissatisfaction with daily life; these are it all starts to press a person on the shoulder like a bell. As a result, man becomes deeply pessimistic intervenes, gradually seeking assassination or extortion. These are sentimentalism the sparks of psychology.

## **RESULT AND DISCUSSION**

Shadow literature, on the other hand, draws man away from the negative psychology of sentimentalism, aimed at maintaining the status quo. It is a unique aura through human shadow art can create, and therefore catharsis. However, we The biopsychological processes listed above are often vulgar to existence, life, society occurs as a result of understanding. Man imagines himself in a state of constant impossibility does. Hermeneutics and the shadow art in it can be mastered in front of a person creates a space for them to realize that they have new milestones. In the imagination the opportunity that arises we call fantasy, texture, fantasy. Hermeneutics any fantasy, texture and fantasy as art can be realized tomorrow aimed at proving that it is possible.

The arena of modern technology in which we live today is also the same



is not the fruit of fantasy? Any fantasy, fabric or fantasy that God has put in his heart an event in the form of a being exists in some state of being, it is to man, to his imagination from the heart. We, on the other hand, see it first in the imagination or the meaning of the soul we feel ingenuity, and then, we create. It is the fruit of the art of shadow. It's the same emerges from the same black hole as the creation of the world.

Both the works of art and their ideas shine like divine light. We in hermeneutics, we just understand them and turn them into execution. Shadows they need an aura to shine, to appear, to create, a certain aura man inspires, inspires, inspires in him a great sense of creativity. Such the first fruit of the process may be poetry. Because in poetry a person can feel spiritually, but tends to speak of shadows he cannot clearly see.

The art of shadows is a spiritual reflection of being. In it the whole being is geometric. The surroundings are perceived as shadows, with shadows seem to exist to man. And the material being in it turns into shadows: they exist and are visible to the eye, however there is nothing physical. The materialist world in existence forms shadows. Mountains, clouds, trees, people ..., let it all be a shadow.

An abstract reflection of a materialistic being that we know, feel, and imagine becomes a world of shadows and it moves in the imagination through the shadows. The shadow is - the spiritual world, the shadows in which are images. By imagining such a shadowy world we see, we feel. The most important feature of the world of shadows is that everything in it, the whole world seems to exist in front of you at one time, in one place. Then time and space does not matter. You are all created by Allah, whether you know it or not what kind of person or creature you feel next to, at the same time yourself What is important is that in this world we are the absolute rulers. Such an absolute dominance gives the poet, the reader, infinite power.

Such power is the ability to change the whole being in his image, to rebuild it in the domain of feeling and exactly this feeling the poet not only has the ground

on which he exists, but the whole the circle can feel itself capable of radically rebuilding the world, and only from man being outside, but also society. Because this is the ocean of his unattainable dreams society is the shadows in the environment around it. His spiritual rebellion awakens in the realm of the shadow of this imagination, the junbush comes, moves his spiritual shadow. He is the possessor of infinite power, he is the brave, the hopeful, he is the noble, he is the generous, he is the image of complete beauty, he is the spreader of goodness, he is a shining representative of the world of perfection. And in general, all positive and mental aspects of psychology are embodied in it. The art of shadows is the first force that conveys the shadow world to the reader, transforms its existence then.

If you remember, the protagonist of "White Ship" is in such a state of emotion lives. It is the very act of restraining Orozali alone to make a person happy for a lifetime thinks enough. Because all the happiness of that poor man was six or seven in that little cord is inextricably linked with one's destiny. His happiness, destiny, past, future and even the tragedy was also related to the environment here, which in his view turned into a fish the very act of reaching a ship at sea is not only his destiny, but the destiny of all mankind he dreams that he will change.

The land of shadows is heavenly silver, in the embrace of artistic feelings to everyone or such an endless inner spiritual bliss in the stream of radiant emotions offers. This is the case in every heart of the lyrical heritage of Uzbek classical literature the simplest and simplest resonance you can create.

In a world where spiritual freedom reigns in the shadow world, the reader finds himself feels in the embrace of sincere happiness. Such endless and infinite happiness is only spiritual to man tranquility brings social perfection, but also the beauty of the character that is endowed with it also allows it to transform with. Shadow is a weapon of imagination, the imagination is the reflection of being in the human image. The beauty of the soul, the existence of man.

## **CONCLUSION**

Samples of shadow art we have in any mature of Uzbek classical literature samples. The author is unique in his statement of the image of his heart creates a colorful universe. In the description of this world, the goal of the poet-creator is beautiful, bright, Saying resonant, silent words does not increase the richness of the reader's vocabulary to ignite his imagination through these colorful words, and yet to him through the imagination pave the way for him to discover the magnificent world of the unknown, and is truly perfect for man is to transfer the lines of life from the heart of the author to the heart of the reader.

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